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# IMAGINATION AND ITS WONDERS.

BY

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*Author of "Ars Vivendi," "Volo," "The Ideal of Man."*

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## P R E F A C E.

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IN issuing the third number of the *Ars Vivendi* Series, I beg to point out that the volumes are the mere outlines of personal teaching, not one tenth of which could possibly be communicated otherwise than by word of mouth.

The reason is not a mysterious attempt at secrecy, which is totally incompatible with Science, but the impossibility of putting a living art, with all its complicated details, on paper. "That were but a sorry art," said Goethe in "*Wilhelm Meister*," "which could be comprehended all at once; the last point of which could be seen by one just entering its precincts. Imparting is a harder task than you suppose. The appliance is the hardest. You cannot, on the instant, appropriate what is given you; how this and that suit together, under what circumstances, in what sequence things are to be used; all this requires practice and study."

All books whatsoever can only be regarded as aids to Inner Development. Some are far more useful than others, and the utmost claimed for the

Ars Vivendi Series is that the main lines of the Supreme Science are put in a condensed form, suitable for the earnest and aspiring mind to follow, and are sketched by one who does not preach what he does not practise.

It is hoped that the present volume will prove of interest to the general reader, and stimulate him on to something more than curiosity; whilst those who are eager to take the great problem of self-development seriously in hand, are cordially invited to communicate with me. No one knows better than myself how hard it is to be practical and to realise in one's own life one's ardent aspiration after the ideal. It is easy enough to speculate and theorise. To practically transform oneself to a higher state is difficult. But though difficult it is possible, *provided the road is faithfully followed*.

Mere Knowledge by itself does not save. Witness the early deaths of two such giant intellects as Hertz and Clerk Maxwell—men who were in the very front rank of modern scientific research. If their lives had been prolonged, Science would have gained immensely, for both died in the prime of life. Hertz indeed had only turned 35; while Maxwell was about 50 when he died. These great scientists knew a good deal of the laws of Nature, but they did not know the laws



of vitality; they were unacquainted with the elements of the Supreme Science of Mind, and the Supreme Art of Self-Mastery.

The same remark also applies to Occultism. It is possible to have a thorough grasp of the *theory* of Occultism, without, in the least, understanding the real meaning of Self-Mastery. Take, for instance, Madame Blavatsky, W. Q. Judge, Mrs. Anna Kingsford, and numerous other writers. Blavatsky in the Preface to the Secret Doctrine refers to her ill-health as having caused the delay in the appearance of her great work. To read Mrs. Kingsford's account of her own state is extremely pathetic.

*Now, the position I take up is similar to that of the old writers on Yoga who inculcate practical development rather than abstract speculation.* Theory is necessary, it is true, at certain stages of development, but the practical worker has always to carefully discriminate between what is theoretically possible and what is actually practicable at such and such a point. Fine-spun theories of Devachan, Karma, Reincarnation, etc., may or may not be true, but, so far as practical work is concerned, they are not more important than the time-worn dogmas of Orthodox Theology.

Yoga, or The Supreme Science and The Supreme

Art, demands not so much theoretical speculation as constant practice. Take, for example, the question of mental and bodily excellence which is expressly declared to be one of the Siddhis, or Perfections. The will has mastered the organism to such an extent that it becomes impregnable to the assault of disease, and the fire of life burns brightly. This consummation is not to be attained by speculation, but by actual control of thought, step by step, till the individual realises in himself the condition of Self-Mastery.

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LONDON, W.

June, 1899.

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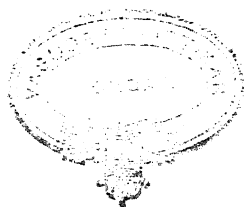
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PART I.

KINEMATICS OF IMAGINATION.



# IMAGINATION AND ITS WONDERS.

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## CHAPTER I.

### IMAGINATION SCIENTIFICALLY CONSIDERED.

THE heading of this chapter may possibly raise a smile; for the thought may very naturally suggest itself that it is out of the question to apply the canons of rigid scientific research—with which is associated a habit of mind far removed from what is usually styled “imaginative”—to the “airy nothing” which forms the subject of the present volume.

The very mention of “imagination” is apt to conjure up all sorts of loose, vague, random, will o’ the wisp ideas—castles in the air, Don Quixote, the Arabian Nights, nursery rhymes, fairy tales, and delightful romances, which, alas! actual experience of the world has long ago, and not too tenderly, knocked on the head. The utmost we are disposed to allow to “imagination,” perhaps, is to regard it as a mental mirage which cheers and enlivens the weary pilgrim on the arid sands of the desert of life with the contemplation of stately trees with abundant foliage to shield him from the burning sun, grassy slopes on which the tired feet can softly fall, and fountains cool to moisten the parched tongue.

Another simile that may, not unnaturally, occur to the matter-of-fact reader, when comparison is made

between the meagre reality and our fond anticipations and our heroic efforts, is the mouse and the mountains in labour.

*Parturiunt montes, nascetur ridiculus mus.*

Indeed, for this reason, the disilluminated Schopenhauer<sup>1</sup> enjoins, as one of the foremost duties of the wise man, the stern curbing of the rein of imagination. "A man should avoid being led on by the phantoms of his imagination. It is in youth, more especially, that the goal of our efforts comes to be a fanciful picture of happiness, which continues to hover before our eyes sometimes for half and even for the whole of our life—a sort of mocking spirit; for when we think our dream is to be realised, the picture fades away, leaving us the knowledge that nothing of what it promised is actually accomplished. How often this is so with the visions of domesticity. [It is but fair to the ladies to state that Schopenhauer was a bachelor. Whether matrimony would have made him a confirmed optimist is an interesting question. It *might* have done, certainly, and, on the other hand, it *might* have furnished him with additional reasons for moralising.] The detailed picture of what our home will be like; or of life among our fellow-citizens and in society; or, again, of living in the country—the kind of house we shall have, its surroundings, the marks of honour and respect that will be paid to us, and so on, whatever our hobby may be; *chaque fou a sa marotte*. It is often the same, too, with our dreams about one we love. And this is quite natural; for the visions we conjure up affect us directly, as though they were

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<sup>1</sup> "Counsels and Maxims." Translated by Bailey Saunders.

real objects; and so they exercise a more immediate influence upon our will than an abstract idea, which gives merely a vague, general outline, devoid of details; and the details are just the real part of it."

El' Ashshar, the Barber's fifth brother,<sup>1</sup> would undoubtedly be willing to corroborate the above remarks from a famous incident that happened in his personal experience, and which he was not likely to forget in a hurry. The Barber, who, like all barbers before and since the deluge, though of a reticent, not to say sternly taciturn disposition, could, at need, exhibit wondrous fluency of speech, related to the Prince of the Faithful that he had six brothers. These six brothers encountered strange adventures, only to come back like bad pennies on the Barber's hands. "My fifth brother, El' Ashshar, was cropped of his ears, O Prince of the Faithful. He was a pauper who begged alms at night, and subsisted upon what he thus acquired by day. Our father was a very old man, and he fell sick and died, leaving to us seven hundred pieces of silver, of which each of us took his portion—namely, a hundred pieces. Now, my fifth brother when he had received his share was perplexed, not knowing what to do with it; but while he was in this state it occurred to his mind to buy with it all kinds of articles of glass, and to sell them and make profit. So he bought glass with his hundred pieces of silver, and put it in a large tray, and sat upon an elevated place to sell it, leaning his back against the wall. And as he sat, he meditated, and said within himself: Verily my whole stock consisteth of this

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<sup>1</sup> The Barber's Story in the "Arabian Nights."

glass ; I will sell it for two hundred pieces of silver, and with the two hundred I will buy other glass, which I will sell for four hundred, and thus I will continue buying and selling until I have acquired great wealth. Then with this I will purchase all kinds of merchandise, and essences, and jewels, and so obtain vast gain. After that I will buy a handsome house, and new books, and horses, and gilded saddles. All this he calculated with the tray of glass lying before him. Then, said he, I will send all the female betrothers to seek in marriage for me the daughters of kings and wezeers ; and I will demand as my wife the daughter of the chief wezeer, for I have heard that she is endowed with perfect beauty and surprising loveliness ; and I will give as her dowry a thousand pieces of gold. If her father consent, my wish is attained ; and if he consent not, I will take her by force, in spite of him. Then, on the night of the bridal display, I will attire myself in the most magnificent of my dresses, and sit upon a mattress covered with silk ; and when my wife cometh to me, like the full moon, decked with her ornaments and apparel, I will command her to stand before me as stands the timid and the abject ; and I will not look at her, on account of the haughtiness of my spirit and the gravity of my wisdom. Then I will seat myself by the side of the bride, but with averted countenance, that she may say, Verily this is a man of a haughty spirit. Then her mother will come to me, and will kiss my hands, and say to me, O, my master, look upon thy handmaid with the eye of mercy, for she is submissively standing before thee. But I will return her no answer. And she will kiss my feet again and

again, and will say, O, my master, my daughter is young, and hath seen no man but thee; and if she experience from thee repugnance, her heart will break; incline to her, therefore, and speak to her and calm her mind. And upon this I will look at her through the corner of my eye, and command her to remain standing before me, that she may taste the savour of humiliation, and know that I am the Sultan of the age. Then her mother will order her to fill a cup of wine, and to put it to my mouth. So her daughter will say, O, my lord, I conjure thee, by the requisitions of God, that thou reject not the cup from thy slave; for verily I am thy slave. But I will make her no reply; and she will urge me to take it, and will say, it must be drunk, and will put it to my mouth; and upon this I will shake my head in her face, and spurn her with my foot, and do thus:

“So saying, he kicked the tray of glass, which, being upon a place elevated above the ground, fell! and all that was in it broke. There escaped nothing. And he cried out and said, ‘All this is the result of my pride!’ And he slapped his face, and tore his clothes; the passengers gazing at him, while he wept, and exclaimed ‘Ah! O my grief.’”

Small wonder that the Prince of modern pessimists peremptorily enjoined as the chief maxim of worldly wisdom the holding well in hand this fiery Pegasus that soars on high to the glorious heavens to drop us unceremoniously to mother earth like the spiteful, mischievous, and unmannerly colt he is. If to these uncomplimentary epithets we add another adjective, “untrained,” we shall get a pretty accurate description of our steed.

For, after all that can be urged against it, does not mankind award the laurel wreath to Imagination? What is the highest Art but the play of imagination? What would the painter, the sculptor, the musician, the orator, the poet do without imagination? Nothing. "The term 'genius,' when used with emphasis," says Emerson,<sup>1</sup> "implies imagination; use of symbols, figurative speech. A deep insight will always, like Nature, ultimate its thought in a thing. As soon as a man masters a principle, and sees his facts in relation to it, fields, waters, skies offer to clothe his thoughts in images. Poetry is the perpetual endeavour to express the spirit of the thing, to pass the brute body, and search the life and reason which cause it to exist—to see that the object is always flowing away, whilst the spirit or necessity which causes it subsists. Poetry, if perfected, is the only verity, is the speech of man after the real, and not after the apparent. Or, shall we say that *the imagination exists by sharing the ethereal currents?*"<sup>2</sup> The poet contemplates the central identity, sees it undulate and roll this way and that with divine flowings through remotest things; and, following it, can detect essential resemblances in natures never before compared. He can class them so audaciously, because he is sensible of the sweep of the celestial stream, from which nothing is exempt. His own body is a fleeing apparition—his personality as fugitive as the trope he employs. The mind delights in measuring itself thus with matter, with

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<sup>1</sup> Essay on Poetry and Imagination.

<sup>2</sup> The reader should mark well the words in italics, for they express the important fact, worked out in the present volume, that imagination is a mode of motion of the ether.

history, and flouting both. A thought, any thought, pressed, followed, opened, dwarfs matter, custom, and all but itself. Poetry is the consolation of mortal men. They live cabined, cribbed, confined in a narrow and trivial lot—in wants, pains, anxieties, and superstitions, in profligate politics, in personal animosities, in mean employments, and victims of these; and the nobler powers untried, unknown. A poet comes who lifts the veil; gives them glimpses of the laws of the universe; shows them the circumstance as illusion; shows that nature is only a language to express the laws, which are grand and beautiful—and lets them, by his songs, into some of the realities. The poet is enamoured of thoughts and laws. These know their way, and, guided by them, he is ascending from an interest in visible things to an interest in that which they signify, and *from the part of a spectator to the part of a maker*. And, as everything streams and advances, as every faculty and every desire is procreant, and every perception is a destiny, there is no limit to his hope. “Anything, child, that the mind covets, from the milk of a cocoa to the throne of the three worlds, thou mayest obtain, by keeping the law of thy members and the law of thy mind.” It suggests that there is higher poetry than we write or read. We cannot know things by words and writing, but only by taking a central position in the universe, and living in its forms. I find, or fancy, more true poetry, the love of the vast and the ideal, in the Welsh or bardic fragments of Taliessin and his successors than in many volumes of British classics. An intrepid magniloquence appears in all the bards.

*If, as Emerson once said, the critic, the philosopher, is a failed poet, then the poet is a failed magician. The poet can see that "thought dissolves the material universe, by carrying the mind up into a sphere where all is plastic," while the magician or adept can use his thought in the manner suggested by the poet or seer. The perfection of Magical Science is the perfection of Imagination and Will, while the perfection of Poetry is the perfection of Imagination only. That is to say, while one sees the possibility, it does not necessarily follow that one has the power to do; the imagination may be vivid, but the will may not be strong. While the magician must necessarily be the poet or seer, the poet or seer need not necessarily be the magician. But in the highest poetry, the transition from the poet to the magician, from the seer to the doer, is easy. Thus the grandest character of Shakespeare is the magician, Prospero. And for this reason Emerson found in the songs of the grand old Welsh bards more true, or real, poetry than in the voluminous writings of the so-called "poets" of the modern world, the majority of whom are nothing more than skilled petty-rhymers or "poetasters," holding in their hands a tinkling, tinkling, little bell. But the old Welsh poet chants: "I am possessed of songs such as no son of man can repeat; one of them is called 'The Helper;' it will help thee at thy need in sickness, grief, and all adversities. I know a song which I need only to sing when men have loaded me with bonds: when I sing it, my chains fall in pieces and I walk forth at liberty."*

*The older the poetry, the more allied it is to magic. The very words, "enchantment," "charm," "poetry"*



(from the Greek, *poieo*, I make), show the close relationship of the concord of sweet sounds to wonder-working. Enchantment primarily means singing (*canto*, I sing); while charm, derived from the same root (*carmen*), signifies a song. The following quotation from Heims Kringla, i. 221, throws light upon the relation of Poetry and Magic. "Odin spoke everything in rhyme. He and his temple gods were called song-smiths. He could make his enemies in battle blind or deaf, and their weapons so blunt, that they could no more cut than a willow-twigg. *Odin taught these arts in runes or songs, which are called incantations.*"

It was easy a little while ago for the average intellect to look upon these ideas as merely crude superstitions, myths, and fables, void of any scientific basis. But what is the position now reached by modern science? Does it not infallibly prove that, properly speaking, there is no such thing as *solid matter*? What is matter? The only conception that will stand searching analysis is to regard "matter" merely as a convenient method of describing a manifestation of force or energy acting in temporary equilibrium, which is liable to be changed at any moment. The modern scientific man has been so accustomed to the ideas of material science, that astronomy, chemistry, natural philosophy, geology, and the other sciences, are held to be everything, while the mind itself is, as it were, a nonentity. The mathematician is so lost in his figures and abstract laws, that he loses sight of the possibility of the Mind exerting any force on Matter, while the leading idea of Magical Science has always been that *the mind can*

*wield a direct influence on the outer world by means of imagination and will.* That, in short, is the hidden meaning of Poetry, no matter what form that poetry may take.

At first sight, poetry and science seem to be as far removed from each other's spheres as the North is from the South. The scientific mind loves exactness, classification, and method. It dislikes vagueness. It insists upon the patent fact that this is this, and that is that, and cannot refrain from calling the poet a fool for saying that this is something more than this, and that is something more than that. The reason, then, is clear why the scientific mind has the tendency to put down everything it cannot reduce under the dominion of law as nonsense and superstition, for it is not able to carry its ideas of method and system into those alleged facts. Take, for instance, the "magical image" with which I shall deal at length in Chapter IV. At first sight, what can seem more utterly absurd, more completely idiotic, from the standpoint of the scientific man of a few years ago, than the practice of witchcraft in all ages and countries, namely, making an image of wax or other material to represent a person at a distance, and sticking pins and daggers into it with the firm conviction that wounding the image would affect the person at a distance, and eventually make him ill even to death? Can anything be imagined more absurd? And yet this thing has been done in almost every country under the sun, and from time immemorial. Was there anything in it? Or was it nothing but delusion and imposture? Now here comes the advantage of the scientific standpoint. Let us see first what was

the underlying principle, what theory, if any, can account for this widespread practice. If we can do this, if we can demonstrate the *rationale* of the action supposed to take place, then we can reduce the practice to a "science," understanding by the term "science" a body of facts grouped under a principle which can be understood by the mind. Every science generalises its wearisome facts, so as to make them convenient to be studied. Thus, geology is not content with taking up every piece of earth and rock, like the cunning story-teller who made the birds take up a piece of grain, one after another, one after another, one after another till the King acknowledged himself beaten by this awful romance, but pronounces such and such a rock to belong to such and such an order. When the mind comes across a certain rock, it knows its characteristics, and calls it "igneous" or "aqueous," etc., and eludes the awful tyranny of endless facts. But for this power of "generalising" we should all go to sleep at the thought of listening to the never-ending stories of science.

This power of "generalising" has hitherto, with very few exceptions, been conspicuous for its absence in works dealing with Will and Imagination, or the world of Occultism. We get endless facts and assertions, but very few general principles on which a real science could be built in the same way as a material science is built in other departments of knowledge. Suppose one person said he saw a steam-engine painted red, another a steam-engine painted blue, another green, etc., we should be very little the wiser concerning the properties of a steam-engine; but, as soon as we master the principle of its construction, we

know all that is essential to know. We can then paint it any colour we like.

That is the method followed in the present work. Instead of being content with blaming or praising imagination, or entering a solemn warning against its seductions, *à la* Schopenhauer, let us thoroughly inquire *what it is*, first of all, from a scientific standpoint. Let us examine it as coldly, as disinterestedly as the astronomer examines the objects presented to his vision by the telescope, or, better still, as the mathematician deals with the figures and quantities of pure mathematics. Pursuing this method, we shall succeed, perhaps, in explaining how and why the very faculty that played such a scurvy trick on the Barber's fifth brother, is capable of soaring to the pinnacle of human genius.

Obviously, then, the first requisite, without which no real progress in the elucidation of the mysteries of imagination is possible, is a *clear and comprehensive definition of our subject*. A definition, to serve its purpose well, must present the salient features of the object it is supposed to define—that is, limit or bound off from the complexity of other objects—in a bold, direct, and simple manner. This is the foundation of the marvellous reasoning of Euclid. From a few self-evident truths, in the shape of Definitions, Postulates, and Axioms, which reason immediately sanctions, he proceeds in a consecutive manner to the most complex problems and theorems, which can only be worked out by a trained intellect. From the simple to the complex is the process of evolution in the wide range of creation. The Universe, in all its complexity, is built upon a few simple principles, and

these few simple principles, in their turn, are built upon *The One*. The aim of Science, as a whole, and in its particular branches, is to find out the simple principle of the manifold phenomena that confront the mind at every turn, and trace the working of this principle under various conditions and in various aspects. In dealing with advanced problems of the Science of Imagination, the mind comes across many phenomena which severely tax belief, and, unless we have thoroughly mastered the fundamental principle of action, the phenomena will remain, as far as we are concerned, mere curiosities of a bygone superstition. The need, consequently, of a simple and comprehensive definition is unmistakeably apparent.

Turning to any of the Dictionaries for a definition of imagination, we shall find that the requirement insisted upon as absolutely necessary—simplicity and abstraction—is not fulfilled. The definition is essentially complex, and cannot serve as a basis on which to rear a lasting superstructure. As an example, take this definition of Nuttall's Standard Dictionary:—

“Imagination. The strictly poetic or creative faculty as exhibited in the vivid conceptions and combinations, more especially of the fine arts; image in the mind; idea; contrivance or device; an unsolid or fanciful opinion.” This definition is at once seen to be very complex. To start with, we have “the strictly creative faculty,” and to end with, we have “an unsolid opinion.” Suppose we gave a somewhat similar definition of a circle by saying that in one case it is the expanse of a particular solar system, with the sun as centre, and the revolving path of the

outermost planet as circumference; and, in another case, it is a cart-wheel.

Euclid, however, defines a circle in the simplest manner possible. "A circle is a plane figure contained by one line (not one *straight* line, as the enthusiastic young beginner is very desirous of making out), which is called the circumference, and is such, that all straight lines drawn to the circumference from a certain point, called the centre, within the figure are equal to one another."

It would be impossible to have a more simple definition of a circle than that; and it would be impossible to have a more complete and a more useful definition in the long run. With this definition we can make our circles as expansive as a solar system, or of the modest dimensions of a cart-wheel.

Let us now proceed to lay down a geometrical definition of imagination.

*Imagination, derived from the word "Imagino," I imagine, means the faculty or power of the mind "to imagine;" "to imagine" means to form an image in the mind; an "image" means a likeness, picture, representation, copy, appearance, eidolon or idol.*

BRIEFLY, IMAGINATION IS SCIENTIFICALLY DEFINED AS THE FACULTY OF FORMING AN IMAGE IN THE MIND.

When this simple definition has been thoroughly grasped, it will be found to have tremendous and far-reaching consequences, for it is capable of clearly explaining the whole of what has been called "Magic," "Sorcery," or "Witchcraft." Just as in the science of Geometry, a simple definition of a circle can be made the basis of a profound calculation

which requires a powerful intellect and exceptional training to master, so in the Supreme Science of the Mind, a simple definition of imagination can be made the basis of the manifestation of Wonders of Good and of Evil Power which can only be attained in exceptional circumstances and by a vigorous mind. Just as in Mathematics, the student cannot become proficient in the higher branches without mastering the rudiments, so in Magical Science, the complex perplexities can only be grasped by understanding the simple and commonplace facts.

After having laid down a simple and comprehensive definition of imagination—which, as a matter of fact, is self-evident—I shall proceed to give a quotation from Hegel,<sup>1</sup> which will show how important a part this “image-making power” of the mind plays in ordinary thinking. It must be confessed that in quoting Hegel, the captious critic may regard me somewhat in the light of the devil in a desperate corner quoting Scripture to prove his point; the great German philosopher, it can be urged, might have meant something entirely different, for he once remarked, *en passant*, to his class, that there was only one man who understood him, and really when it came to the point, even he did not understand him in the full Hegelian sense of the word. But, as this identical quotation professes to satisfactorily explain the difference between philosophy, and especially Hegelian philosophy, and the ordinary thinking of every-day life, it will be, at all events, a decided advantage to know what philosophy has to say

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<sup>1</sup> “Logic.” Trans. by William Wallace. Introduction.

about the latter. And on this point, I may say with due respect to the profundity of Hegelianism, the philosopher expresses himself in language that can be easily understood. "We have *mental pictures* of objects before we think them ('thinking' is used to denote the philosophic mode), and it is *only through these mental pictures*, and by *having constant recourse to them*, that the mind goes on to know and comprehend. . . . The specific phenomena of feeling, perception, desire, and will may be in general described under the name of *conception* as *picture-thinking* or materialised thought. . . . The complaint that philosophy is unintelligible, is as much due to another reason; and that is an impatient wish to *have in imaginative conception as a picture* that which is in the mind as a thought or notion. When people are asked to apprehend some notion, they often complain that they do not know what to think. What the phrase reveals is a *hankering after an image* with which we are already familiar. Our mind, when it is denied the use of its generalised images, feels the ground where it once stood firm taken away from beneath it, and when transported into the region of abstract thought, cannot tell where in the world it is. One consequence of this weakness is that authors, preachers, and orators are found most intelligible when they speak of things which their readers or hearers already know by rote [that is to say, images of which have been already formed by the mind]."

What success philosophy attains in dealing with this picture-thinking of every-day life is quite another story, the point of importance to the reader of this



volume being the fact that the greater part of our "thinking" is carried on by means of mental pictures or images. On page 74 of "Ars Vivendi," I quote passage from Emerson, in which he says, that "A man conversing in earnest, if he watch his intellectual processes, will find that a material image, more or less luminous, arises in his mind, contemporaneous with every thought, which furnishes the vestment of the thought."

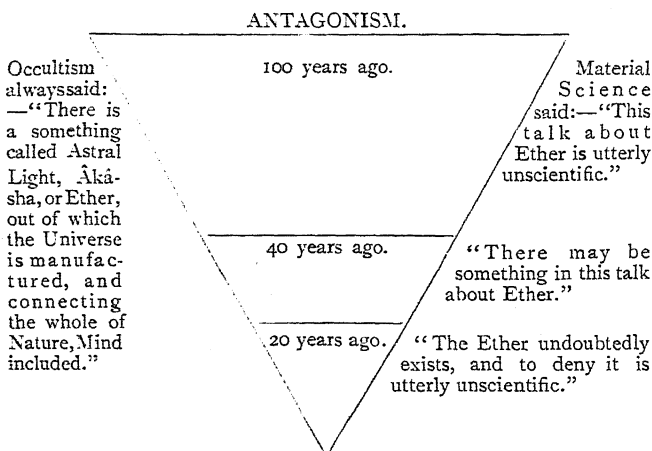
We have now ascertained two points of the greatest importance; the first being, that imagination primarily means the power of making images, the second, that ordinary thinking is chiefly carried on by means of these images.

The next step is to find out what these images are composed of. If Jones thinks of Robinson, and actually forms an image of the latter in his mental sphere, *that image must be formed out of something*. To suppose that it is made out of nothing, would be to contravene the time-honoured maxim, *e nihilo nihil fit*—nothing is got out of nothing. What, then, is this something? It is much easier to say what it is *not*, than what it actually is. At the first glance, we can safely aver that the image formed in Jones' mind is not made of stone, of wood, of brass, of sand, or even of atmospheric air. Jones' mental operations would be rather a formidable task, if he was compelled to carve stone images every time he wanted to think of his friend Robinson. That he does, however, carve an image of his friend every time he thinks of him, is an actual fact, though the material of that image is infinitely more subtle and mobile than stone, or even air. This material is the Ether of Modern Science, and the

Astral Light, or Âkâsa, of Occult Science. It is the motion of the ether which constitutes "thinking."

The third important point we have thus ascertained, is that *mental images are, as Emerson surmised, literally made of the fine substance of the Ether.* In connection with this point, the student is recommended to study the second chapter of "Volo," from page 61 to page 66.

To prove that the existence of Cosmic Ether is now universally acknowledged by Modern Science, I shall give lengthy extracts from the writings of eminent scientific authorities, which will show the point now reached by Material Science. Between now and, say, a hundred years ago, there is an enormous difference, as can be seen by the diagram.



Close of Nineteenth Century.

Cosmic Ether, or Astral Light, universally acknowledged. Field of operation of Imagination and Will, explaining mysterious phenomena of all ages and countries, variously called Magic, Witchcraft, Sorcery, Evil Eye, Spiritualism, Theosophy, etc., and the control of which by man is object of Yoga, or Ars Vivendi System.

EXTRACTS FROM TYNDALL.<sup>1</sup>

"Descartes imagined space to be filled with something that transmitted light *instantaneously*. Firstly, because, in his experience, no measurable interval was known to exist between the appearance of a flash of light, however distant, and its effect upon consciousness; and secondly, because, as far as his experience went, no physical power is conveyed from place to place without a vehicle. But his imagination helped itself farther by illustrations drawn from the world of fact. 'When,' he says, 'one walks in darkness with staff in hand, the moment the distant end of the staff strikes an obstacle, the hand feels it. This explains what might otherwise be thought strange, that the light reaches us instantaneously from the sun. I wish thee to believe that light in the bodies that we call luminous is nothing more than a very brisk and violent motion, which, by means of the air and other transparent media, is conveyed to the eye, exactly as the shock through the walking-stick reaches the hand of a blind man. This is instantaneous, and would be so even if the intervening distance were greater than that between earth and heaven.' The celebrated Robert Horke at first threw doubt upon this notion of Descartes, but he afterwards espoused it. The belief in instantaneous transmission was destroyed by the discovery of Roemer.

"The case of Newton still more forcibly illustrates the position, that in forming physical theories we draw for our materials upon the world of fact. Before

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<sup>1</sup> On Light.

he began to deal with light, he was intimately acquainted with the laws of elastic collision, which all of you have seen more or less perfectly illustrated on a billiard-table. As regards the collision of sensible elastic masses, Newton knew the angle of incidence to be equal to the angle of reflection, and he also knew that experiment had established the same law with regard to light. He thus found in his previous knowledge the material for theoretic images. He had only to change the magnitude of conceptions already in his mind to arrive at the Emission Theory of Light. Newton supposed light to consist of elastic particles of inconceivable minuteness, shot out with inconceivable rapidity by luminous bodies. Optical reflections certainly occurred *as if* light consisted of such particles, and this was Newton's justification for introducing them.

"This was the physical theory of light enunciated and defended by Newton; and you will observe that it simply consists in the transference of conceptions, born in the world of the senses, to a subsensible world.

"But, though the region of physical theory lies thus behind the world of senses, the verifications of theory occur in that world. Laying the theoretic conception at the root of matters, we determine by deduction what are the phenomena which must of necessity grow out of this root. If the phenomena thus deduced agree with those of the actual world, it is a presumption in favour of the theory. If, as new classes of phenomena arise, they also are found to harmonise with theoretic deduction, the presumption becomes still stronger. If, finally, the

theory confers prophetic vision upon the investigator, enabling him to predict the occurrence of phenomena which have never yet been seen, and if those predictions be found on trial to be rigidly correct, the persuasion of the truth of the theory becomes overpowering.

"Thus working backward from a limited number of phenomena, the human mind, by its own expansive force, *reaches a conception which covers them all*. There is no more wonderful performance of the intellect than this; but we can render no account of it. Like the scriptural gift of the Spirit, no man can tell whence it cometh. The passage from fact to principle is sometimes slow, sometimes rapid, and at all times a source of intellectual joy. When rapid, the pleasure is concentrated, and becomes a kind of ecstasy or intoxication. To anyone who has experienced this pleasure, even in a moderate degree, the action of Archimedes, when he quitted the bath and ran naked, crying 'Eureka!' through the streets of Syracuse, becomes intelligible.

"How, then, did it fare with the Emission Theory when the deductions from it were brought face to face with natural phenomena? Tested by experiment, it was found competent to explain many facts, and, with transcendent ingenuity, its author sought to make it account for all.

"Still, even at an early period of the existence of the Emission Theory, one or two great men were found espousing a different one. They furnish another illustration of the law that, in forming theories, the scientific imagination must draw its materials from the world of fact and experience."

It was known long ago that ~~sound~~ sound is conveyed in waves or pulses through the air; and no sooner was this truth well housed in the mind than it became the basis of a theoretic conception. It was supposed that light, like sound, might also be the product of wave-motion. But what, in this case, could be the material forming the waves? For the waves of sound we have the waves of our atmosphere; but the stretch of imagination *which filled all space with a luminiferous ether trembling with the waves* of light was so bold as to shock cautious minds. In one of my latest conversations with Sir David Brewster, he said to me that his chief objection to the undulatory theory of light was that he could not think the Creator capable of so clumsy a contrivance as the filling of space with ether to produce light. This, I may say, is very dangerous ground, and the quarrel of science with Sir David on this point, as with many estimable persons on other points, is, that they profess to know too much about the mind of the Creator."

I cannot resist the temptation of making a few remarks, *en passant*, on the last two sentences. They form a very instructive comment on the habits of the representative of "modern science." Nowadays the veriest tyro knows that without this one underlying substance called the Ether no scientific explanation could be given of the simplest facts of light, heat, or chemical affinity, and yet only a few years ago a distinguished man like Sir David Brewster regarded this idea of an all-pervading Ether as such a clumsy contrivance, that it was unthinkable to him! What queer specimens of worlds we should have if each scientific man during the present century had been

granted a special firman by the Supreme Ruler to create a miniature universe exactly on the plan that was sanctioned by the science of the time! First of all, of course, there would be no "God." Then there would be no intelligent being of any description whatsoever, apart from the material and animal being we are so familiar with. Then there would be no poetry, no art, no oratory, for the simple reason that the moral and mental influence of a superior man or woman would be out of the question, there being no medium by which that influence could be propagated. There would be no light; the world would be in total darkness, for the ether, the vibration of which from a luminous centre constitutes light, would be ruled out of court. Truly, a fine object of contemplation a "scientific" world would have presented half a century or a century ago. Was Emerson thinking of such a "scientific picture" when he wrote: "Let us build altars to the Beautiful Necessity. If we thought men were free in the sense, that, in a single exception one fantastical will could prevail over the law of things, it were all one as if a child's hand could pull down the sun. If, in the least particular, one could derange the order of nature, who would accept the gift of life?" Even as it is, there is a good deal of grumbling at the hardness of our lot. Goodness only knows where this grumbling would have ended if a scientific man of the last generation had been a few minutes at the head of affairs on this planet!

But to return to Tyndall.

"This conception of an ether was advocated, and successfully applied to various phenomena of optics, by the illustrious astronomer, Huyghens. The theory "

was espoused and defended by the celebrated mathematician, Euler. They were, however, opposed by Newton, whose authority at the time bore them down. The march of mind is rhythmic, not uniform, and this great emission theory, which held its ground so long, resembled one of those circles which, according to Emerson, the intermittent force of genius periodically draws round the operations of the intellect, but which are eventually broken through by pressure from behind. In the year 1773 was born, at Milverton, in Somersetshire, a circle-breaker of this kind. He was educated for the profession of a physician, but was too strong to be tied down to professional routine. He devoted himself to the study of natural philosophy, and became in all its departments a master. It fell to the lot of this man to discover facts in optics which Newton's theory was incompetent to explain, and his mind roamed in search of a sufficient theory. He had made himself acquainted with all the phenomena of wave-motion, with all the phenomena of sound. Thus informed and disciplined, he was prepared to detect any resemblance which might reveal itself between the phenomena of light and those of wave-motion. Such resemblances he did detect; and, spurred on by the discovery, he pursued his speculations and experiments, until he finally succeeded in placing on an immovable basis the undulatory theory of light.

"The founder of this great theory was Thomas Young. The German, Helmholtz, a kindred genius, thus speaks of him: 'His was one of the most profound minds that the world has ever seen; but he had the misfortune to be too much in advance of his



age. He excited the wonder of his contemporaries, who, however, were unable to follow him to the heights at which his daring intellect was accustomed to soar. His most important ideas lay, therefore, buried and forgotten in the folios of the Royal Society, until a new generation gradually and painfully made the same discoveries, and proved the exactness of his assertions and the truth of his demonstrations.”

#### PROGRESS OF MODERN SCIENCE.

The preceding extracts from one of the great authorities of modern science admirably illustrate the onward march of experimental research. It must be borne in mind, however, that modern science is, strictly speaking, only making the same discoveries as were made thousands of years ago by the giant intellects of the ancient world, whose “most important ideas lay buried and forgotten in the folios,” not of the Royal Society, but of the Hidden Wisdom of Occultism. The theory of the Tattvas, for example, as given in the Indian books, has been promulgated for thousands of years, and is far more complete, as a theory, and more masterful, as a generalisation, than any of the deductions of our modern scientists.

In an old Sanskrit work<sup>1</sup> which is put in the form of a dialogue between Shiva and Pârvatî, occur the following passages :—

“‘Lord Mahâdeva, god of gods, be kind to me, and tell me the wisdom that comprehends everything. How did the universe come forth? How does it continue? How does it disappear? Tell me, O Lord, the philosophy of the universe.’

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<sup>1</sup> *Vide* “Nature’s Finer Forces,” by Râma Prasâd.

"The god said, 'The universe came out of Tattva; it goes on by the instrumentality of Tattva; it disappears into Tattva; by Tattva is known the nature of the universe. Unmanifested, formless, the one giver of light is the Great Power; from that appeared the sonoriferous ether (Âkâsha); from that the tangiferous ether; thence the luminiferous ether; thence the gustiferous ether; thence the odoriferous ether. These are the five ethers and they have fivefold extension. From these the universe came forth; by these it continues; into these it disappears; among these also it shows itself.'"

The meaning of the word "Tattva" is a mode of motion or vibration. According to the philosophy of The Tattvas, therefore, the universe is a fivefold mode of motion of Cosmic Matter or Prakriti, which is primarily acted upon by the Supreme Breath of The Great Spirit, Maheshvara (Sanskrit), Mawryspryd (Welsh), Magnus Spiritus (Latin), The Ineffable One.

The progress of material science within the last thirty years has been very rapid. First of all the ether was admitted as an "hypothesis;" now its existence is not only unquestioned, but its investigation has an intense fascination for all. Hertz, whose untimely death occurred on January 1, 1894, was one of the foremost, if not actually the foremost worker in this domain. He wrote a paper in 1888 in *La Revue Scientifique*, from which this extract is taken:—

"One of the most arduous problems is that of energies acting at distances. Are they real? Of all those that appear uncontrollable, one only remains, gravitation. Will it escape us also? The laws of its action incline us to think so. The nature of electricity

is another problem which recalls us to the condition of electric and magnetic forces throughout space. Behind this question arises the most important problem of all, that of the nature and properties of the substance which fills space—the ether—its structure, its motion, its limits, if it possesses any. We find this subject of research, day by day, predominating over all others. It seems as though a knowledge of ether should not only reveal to us the essence of that imponderable substance, but will unveil to us the essence of matter itself and of its inherent properties, weight and inertia. *Soon the question set by modern physics will be, "Are not all things due to conditions of ether?" That is the ultimate end of our science; these are the most exalted summits to which we can hope to attain.* Shall we ever reach them? Will it be soon? We cannot answer."

Hertz laid the foundations of Wireless Telegraphy, which Marconi carried a step further, and brought prominently before the general public. The ether, and all about it, was, to use an expressive phrase, "in the air." Newton, Faraday, Thompson, Stokes, Weber, Helmholtz, Clerk Maxwell, Lodge, Tesla, and a host of others—including last, but by no means least, J. W. Keely, of Philadelphia, whose theories will bear fruit in time, though his failure to carry out his ideas in practice, and his peculiar "business management" exposed him to suspicion as a charlatan—all contributed to the placing the existence of an all-pervading ether beyond question.

#### TRANSITION TO THE SUPREME SCIENCE.

On page 39 of "Volo," I refer to the philosophical meaning of Goethe's "Faust," which is this: "Unless

Science lays the facts it patiently gathers at the feet of its master, the living Spirit, all is vanity, and the veriest of vanities. All the sciences must converge in the grand science of life, and all the arts must lead to the art of living."

That may appear at first sight paradoxical. But, on second thought, it will strike home to the mind as a truism. Suppose, for instance, that Science had been developed to such a degree of perfection that we knew everything about the solar system and the planet we inhabit; our subtle analysis could take to pieces every organism, and every form whatsoever, from the most simple to the most complicated. In spite of all this knowledge, the lot of man, as a whole, was not made one whit more pleasant. The most erudite man in the world was a helpless prey to the attack of, let us say, influenza or pneumonia. The more knowledge, the less power! Would not such a prospect be the most bitter irony of fate? Would it not make life detestable, unendurable?

It may, perhaps, be urged that, up to the present, Science does not seem to have done so very much to alleviate the suffering of humanity, and that there is as much wretchedness in the world to-day as there was in the past. Whether that is so or not, I leave to the professional grumblers to decide, *my contention being that mankind is evolving to a better state, continually advancing towards the ideal. This ideal is Perfect Happiness brought about by Perfect Knowledge.* The fundamental principle of the Yoga Aphorisms of Patanjali is that the root of all man's unhappiness is Ignorance.\* To the same effect are the writings of the other great Masters of the Supreme Science, such

\* This word  
in the Wonders  
has a technical  
meaning - so  
also the knowledge

as Vijnana Bhiksu (whose Yoga-Sâra-Sangraha is a most lucid and profound exposition), Sankarakarya, Vyasa, Plato, etc. Each and all say that *Wisdom procures for man a state of equilibrium, that is to say, Rest, Peace, and Happiness.* To acquire knowledge and misery is inconceivable as the ideal. Why? Because it strikes a mortal blow at the very heart of man. It dries the fountain of life at its source.

In an imperfect stage of development, of course, it generally happens that increasing knowledge does not immediately bring increasing happiness, the reason being that the knowledge, though increasing, is still not sufficient for the requirements of the mind.

Emerson, with that marvellous intuition of his which stamps him as immeasurably the greatest seer of modern times, and places him in the rank of Patanjali and Plato, comments thus on the science of his day.<sup>1</sup>

"The motive of science was the extension of man, on all sides, into Nature, till his hands should touch the stars, his eyes see through the earth, his ears understand the language of beast and bird, and the sense of the wind; and through his sympathy heaven and earth should talk with him. But that is not our science. These geologies, chemistries, astronomies, seem to make wise, but they leave us where they found us. Science in England, in America, is jealous of theory, hates the name of love and moral purpose. There's a revenge for this inhumanity. What manner of man does science make? The boy is not attracted. He says, I do not wish to be such

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<sup>1</sup> Essay on Beauty.

a kind of man as my professor is. The collector has dried all the plants in his herbal, but he has lost weight and humour. He has got all snakes and lizards in his phials, but science has done for him also, and has put the man into a bottle. The ornithologist's want of sympathy makes his record a dull dictionary. His result is a dead bird. The bird is not in its ounces and inches, but in its relations to Nature; and the skin or skeleton you show me is no more a heron, than a heap of ashes or a bottle of gases into which his body has been reduced is Dante or Washington. The naturalist is led from the road by the whole distance of his fancied advance. The boy had juster views when he gazed at the shells on the beach, or the flowers in the meadow, unable to call them by their names, than the man in the pride of his nomenclature. Astrology interested us, for it tied man to the system. Instead of an isolated beggar, the farthest star felt him, and he felt the star. However rash and however falsified by pretenders and traders in it, the hint was true and divine—the soul's avowal of its large relations, and that climate, century, remote natures, as well as near, are part of its biography. Chemistry takes to pieces, but it does not construct.

*"Alchemy, which sought to transmute one element into another, to prolong life, to arm with power—that was in the right direction. All our science lacks a human side. The tenant is more than the house. Bugs, and stamens, and pores, on which we lavish so many years, are not finalities; and man, when his powers unfold in order, will take Nature along with*

him, and admit light into all her recesses. The human heart concerns us more than the peering into microscopes, and is larger than can be measured by the pompous figures of the astronomer.

"We are just so frivolous and sceptical. Men hold themselves cheap and vile: and yet man is a fagot of thunderbolts. All the elements pour through his system: he is the flood of the flood, and fire of the fire; he feels the antipodes and the pole, as drops of his blood; they are the extension of his personality. His duties are measured by that instrument he is; *and a right and perfect man would be felt to the centre of the Copernican System.* It is curious that we only believe as deep as we live. We do not think heroes can exert any more awful power than that surface-play which amuses us. *A deep man believes in miracles, waits for them; believes in magic; believes that the orator will decompose his adversary; believes that the evil eye can wither, that the heart's blessing can heal; that love can exalt talent, can overcome all odds. From a great heart secret magnetisms flow incessantly to draw great events.*"

The preceding passage—which, by the bye, to the advanced initiate, conveys succinctly the great truths of Occult Science—bears out the contention "that all the sciences must converge in the grand science of life, and all the arts must lead to the art of living."

No one, who has his or her eyes open, can, for a moment, deny that there has been lately a tremendous upheaval in the mental atmosphere enveloping us. Old, seemingly stereotyped ideas have been violently shaken. Hypnotism, Mental Science Healing, Christian Science, Theosophy, Spiritualism, and kindred

names number their adherents by the thousands and tens of thousands in Great Britain, the Colonies, the United States, France, Germany, and other countries. To try to ignore this fact is to do one of two things—betray the grossest ignorance of the actual condition of the advanced thought of civilisation, or wilfully blind oneself by idiotic prejudice and bigotry, in neither of which any man or woman ought to exhibit particular pride.

To deal with these various movements by themselves, the intelligent and impartial reader of the literature pertaining to each cannot fail being struck by the want of unanimity respecting a basic principle, the application of which would be equally easy, say, to "Christian Science" on the one hand, and to "Hypnotism" on the other hand. On the contrary, the text-books of one party would be found Anathema, Maranatha to the other party. The hypnotist, who is generally a medical man, with a certain amount of Anatomy, Physiology, and the current ideas of medicine crammed in his head, considers himself and his set the sole representatives of science, and all others as quacks and charlatans, who should be put down sternly by the law. His great authority, as a rule, is Braid, a surgeon who flourished in the middle of the century. His eulogy of Braid knows no bounds. Mesmer and the others who postulated the existence of an all-pervading substance by which the mesmerist affects his patient are unscientific. In fact, no one but a medical man knows anything about it. Braid was a surgeon, and therefore Braid is *ipso facto* an authority. This class of book, as a rule, winds up by warning solemnly that only a medical man is



qualified to practise hypnotism, and that an infraction of this rule may entail consequences too terrible to contemplate.

Turning from the "hypnotist" to the "Christian Scientist" we find that the general type of the latter is a high-strung and, in many cases, hysterical lady of any age between 20 and 60, whose magic password is "Belief." You have only to believe that you are well, and hey presto! you are so. Sickness and disease are non-realities, only God is reality. The distinguishing characteristic of this class is a sovereign contempt of "matter" and everything belonging thereto. After having all the evils in existence heaped on its devoted head, injury is added to insult in the final asseveration that it does not exist, never has existed, and never will exist. To believe that one has gout in the big toe is the most stupid thing in the world. Why believe in a non-reality? Why countenance a falsehood? Why stultify yourself in this fashion? Echo answers why. Certainly no satisfactory answer is given by Christian Scientists beyond a lot of egregious metaphysics, and astounding logic that would make Euclid's hair stand on end. And yet, to run away with the idea that there is nothing but nonsense in "Christian Science" would be still worse logic, for there is a very great deal in it, *when the underlying principle is systematically and scientifically dealt with.* It is a bold attempt to carry out the teaching of Jesus Christ, and has far more right to be termed Christianity than what is usually considered so. The Church persistently ignores one half of the doctrine of Jesus Christ. With the exception of a few spasmodic "miracles"

scattered here and there throughout the centuries, no attempt whatever is made to deal with the statement that Jesus preached the Kingdom of God *and* healed the sick, *and also* enjoined His followers to do the same. What would happen if, in the guilelessness of his heart, a simple believer in the gospels went to a bishop requesting to be healed in the name of Christ? The astonished prelate would look upon him as an escaped lunatic. And yet the simple believer would be far more in accord with Christianity than the bishop.

If "Christian Science" is nothing but nonsense, then the whole of Christianity is nothing but nonsense.

The fact is, that a truth may be put forward in such a way as to appear an untruth. This is the case with the exponents of Christian Science. With few exceptions, their enthusiasm runs away with their reason, and they make assertions, and lay down propositions which glory in being diametrically opposed to science, and to common-sense. A very humorous skit on "Christain Science Doctrine" appeared in one of the London evening papers. The mistress—a leading light of Christian Science—asks her servant how was her uncle, to which she replied that she was sorry that he had rheumatism very bad. "Oh, dear no, he hasn't got rheumatism. He only thinks and believes he has it." The servant was greatly edified. Three weeks afterwards the servant was asked about the "state of belief" of her uncle, and made the highly-satisfactory Christian-Science reply, "Oh! ma'am! my uncle believes he is dead and buried."

Turning from "Christian Science" to the highly

orthodox Chairs of Philosophy in our Colleges and Universities, we find nothing but a fossilised state of intelligence, amply deserving Schopenhauer's caustic criticism.<sup>1</sup> "And so, too, with academies and chairs of philosophy. You have a kind of sign-board hung out to show the apparent abode of *wisdom*; but wisdom is a guest who declines the invitation; she is to be found elsewhere." A great deal of precious time is wasted in threshing straw, and flogging dead horses. What the young student wants is knowledge that will equip him for the battle of life, not to be crammed stock-full with thoughts and ideas long out of date.

If we sum up the present mental condition of humanity, we find that there is feverish eagerness to proceed onward. Discovery follows discovery in the realm of material science. There is equal eagerness to proceed onward, and make discoveries in the realm of mental science, *the underlying idea being the attainment of perfect happiness by perfect knowledge*. It is evident that any particular science such as, *e.g.*, Astronomy or Chemistry, is not enough for the attainment of the *summum bonum*, for only a branch of knowledge is inquired into. Whatever proficiency one might attain in any particular science, it would not follow that one was proficient in the science of the *summum bonum*; for *the subject matter of the latter is wisdom, by the study and practice of which is happiness and self-mastery to be attained*. This science, as a science, must necessarily be the Supreme Science, and this art, as an art, must necessarily be

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<sup>1</sup> "Counsels and Maxims," chap. i.

the Supreme Art. Among the ancient nations, the study of the Science of Magic, which means the acquisition of the Highest Knowledge of the laws of nature and the Constitution of Man, was held in the greatest veneration, and at the height of Egypt's career as a land of civilisation, the Kings and Priests were a philosophical aristocracy, chosen out of the students of the School of Wisdom. In the same vein Plato<sup>1</sup> wrote:—

“First of all, indeed, to my mind at least, Wisdom appears to hold a very conspicuous place (in the State and in the Individual); and there appears to be something very peculiar about it. What is that? said he. The state which we have described appears to me to be really wise, for it is well advised; is it not? It is. And surely this very thing, the ability of advising well, is *evidently a kind of science*; for in no case do men advise well through ignorance, but only by means of science. Plainly so. But there are many and various kinds of science? Of course there are. Is it then owing to the science of builders that the State is to be termed wise and well-advised? By no means through this, said he; for it would only be clever in building. A State, then, is not to be called wise on account of its skill in advising the best methods of building? Surely not. And what, as respects skill in brass-work or anything else of a similar nature? For none of these, said he. But what, said I; is there any science among any of the citizens in the State which we have just founded [the subject of Plato's

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<sup>1</sup>“The Republic,” iv. chap. 7.

Republic is The Ideal in its social and individualistic aspect] which deliberates, not about any particular thing in the city, but *about the whole*, how it may best be conducted, both as regards itself and its intercourse with other cities? Yes, there is. This very guardianship, and among those very governors whom we lately termed perfect guardians. On account of this skill, what do you term the State? Well-advised, said he, and really wise. By this smallest class and portion of the State then, and by the science that presides over and governs it, is the whole city wisely established on natural principles; and this class, as it seems, is by nature the smallest, whose business it is to have a share in *that Science, which of all others ought alone to be denominated Wisdom.*"

The Yoga books are continually referring to the "Kingly science." In the fourth discourse of The Bhagavad Gita,<sup>1</sup> "The Blessed Lord said: This imperishable Yoga I declared to Vivasvat; Vivasvat taught it to Manu; Manu to Ikshvâku told it! This, handed on down the line, the King-sages knew. This Yoga by great efflux of time decayed in the world, O Parantapa. This same ancient Yoga hath been to-day declared to thee by Me, for thou art My devotee and My friend; *it is the supreme secret.*"

Not only is Wisdom the supreme science, but to the practical student it soon reveals itself as far the most *interesting science of all*, for it aims at controlling the ether, not indirectly by means of mechanism more

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<sup>1</sup> Mrs. Besant's English Translation.

or less clumsy, but *directly* by the Imagination and Will. This idea, so far from being opposed to modern science, is in strict accordance with the latest researches, which incontrovertibly demonstrate the close relationship between vital or nerve force and electricity. Gérard, a French scientific writer, treats of the production of electricity by the central nervous system, and of the analogy of the process to the action of an electric machine. "Let us say, in few words, how matters stand, for it will illustrate how it is with our brain, the mechanism of which is precisely the same—only that *our apparatus is much more perfect* and much less costly. A dynamo-electric machine is placed at any given spot; its object, being put in action, is to withdraw from the earth its neutral electricity, to decompose it into its two conditions, and to collect, upon accumulators, the electricity thus separated. As soon as the accumulators are charged, the electricity is disposable; our lamps can be lighted. But what is marvellous in all this is that the forces of nature can be transformed at will. Should we not wish for light we turn a knob, and we have sound, heat, motion, chemical action, magnetism. Little seems wanting to create intelligence, so entirely do these accumulated forces lead themselves to all the transformations which their engineer may imagine and desire.

"But let us consider how greatly superior is our cerebral mechanism to all invented mechanism. In order to light a theatre we require a wide space, a dynamo-electric machine of many horse-power, accumulators filling many receptacles, a considerable expense in fuel, and clever mechanics. In the

human organism these engines are in miniature; one décimètre cube is all the space occupied by our brain, no wheels, no pistons, nothing to drive the apparatus. We suffice ourselves. In this sense, each of us can say, like the philosopher, *Omnia mecum porto*. Our cerebral organ not only originates motion, heat, sound, light, chemical actions, magnetism, but it produces psychic forces, such as will, reasoning, judgment, hatred, love, and the whole series of intellectual faculties. They are all derived from the same source, and are always identical to each other, so long as the cerebral apparatus remains intact. The variations of our health alone are capable of causing a variation in the intensity and quality of our productions. *With a maximum of physical and moral health, we produce a maximum of physical and moral results.* Our manual labour and our intellectual productions are always exactly proportionate to the integrity of our mechanism."

Suppose we analyse the conception of man given us by the above scientific description of the human organism. To start with, we must admit that the wildest story of magic power in the Arabian Nights or Grimm's Fairy Tales can hardly be said to overestimate the possibilities of man's action. Why? Because *his slightest thought sets the ether in motion to an incalculable distance on all sides round him as a centre.* Up to a few years ago, modern science declared action at a distance, without some material and visible conductor, to be impossible, and scoffed at the tales of occultism as nonsense and superstition. Now, however, everybody knows that wireless telegraphy is an accomplished

fact. Everybody has heard that a message can be sent for miles without any wire to act as conductor, the principle being that if the motion started in the ether by a transmitter be caught by a receiver in "accord" or "tune" with it, at a distance, a signal can be given. To the man in the street this may naturally appear so wonderful that he is tempted to exclaim, like the countryman when he saw a railway train for the first time, that if the Creator of the Universe doesn't look sharp, man will get ahead of him! But wireless telegraphy between mind and mind at a distance of hundreds, and even thousands of miles has been an accomplished fact long ago. It is well-known that, during the Indian Mutiny, the native bazaars acquired knowledge of events happening at a distance of hundreds of miles on the day of occurrence, a thing which immensely perplexed the British officers, who often had to wait several days for official news. I have heard it stated that the tragedy of General Gordon's death, which was not known to Europeans for some time, was discussed in the Cairo bazaars on the very day of its taking place. Stories of telepathy and clairvoyance are numerous and well-authenticated, and cease to be wonderful when the mode of action is understood. In fact, action of the mind at a distance is not one whit more astonishing than action of the mind in a body.

"Distance" is an exceedingly elastic quantity, varying according to circumstances. *Absolute distance does not exist*, as can be easily verified by reflection. Let us take a snail creeping along from one end of a garden to another. So far as the snail is concerned, the distance is great, whilst, to a child running about,



the distance is small. If you are out in a canoe on the sea about a mile from the shore in calm weather, you feel you are close to the land, but if a storm comes on unexpectedly and lashes the water to white foam around you, at the same time driving you out to sea, the distance becomes so terrific that you think you never knew till then how many yards were in a mile. To a person walking, a distance of 60 miles is rather stiff, but a train covers it in less than an hour. But let the same train travel a space of several thousand miles, and the distance becomes great. A train travelling at the rate of 60 miles an hour without stopping till arriving at its destination, would require 147 days and nights, or 21 weeks, to cover a distance that electricity travels in one second (200,000 miles in round numbers). Get a still finer medium, and a still finer instrument (for Cosmic Ether has various degrees of fineness and grossness), and the distance that takes light, counting the same rate as electricity, years, and hundreds of years to travel over, would be covered in a few minutes or perhaps seconds, *till the omnipresence of spirit is attained, when distance has vanished.*

Let us take the action of mind upon mind at a distance, say, of 1,000 miles. Travelling at the rate of electricity, and we can safely say that a mental wave is not less swift than the telegraph, the distance would be covered in  $\frac{1}{200}$  of a second of time. The longest distance on the surface of the earth, from point to point (in round numbers 12,000 miles), would only require  $\frac{1}{10}$  of a second—to all intents and purposes the action would be instantaneous.



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*THESE LEADING IDEAS SHOULD BE DEEPLY  
IMPRESSED ON THE MIND.*

- (a) IMAGINATION IS SCIENTIFICALLY DEFINED AS THE MENTAL POWER OR FACULTY OF MAKING AN IMAGE.
- (b) SCIENCE DEMONSTRATES THAT THE UNIVERSE IS A MODE OF MOTION OF ONE BASIC SUBSTANCE CALLED COSMIC ETHER = ÂKÂSHA, OR ASTRAL LIGHT OF OCCULTISM.
- (c) THAT BEING SO, IT FOLLOWS THAT A MENTAL IMAGE IS A CERTAIN MODE OF MOTION OF THE ETHER.
- (d) THIS MODE OF MOTION, LIKE ALL MOTION, EXERCISES AN INFLUENCE ON THE SURROUNDING ETHER, THAT IS TO SAY, SETS IT IN MOTION.
- (e) ACTION OF MIND UPON MIND AT A DISTANCE IS EXPLAINED ON SAME PRINCIPLE AS ACTION OF ELECTRICITY AT A DISTANCE. SO FAR AS THIS PLANET IS CONCERNED, DISTANCE IS, PRACTICALLY, NO OBJECT.
- (f) THIS IS THE GRAMMAR OF THE SCIENCE OF MAGIC, WITCHCRAFT, AND SORCERY.

## CHAPTER II.

### SENSITIVENESS.

HAVING, in the first chapter, given a scientific explanation of imagination, and conclusively demonstrated that the play of imagination actually means the undulating motion of the one underlying Substance called by modern Science "Cosmic Ether," we are now in a position to give an equally scientific explanation of "sensitiveness."

Here again, as in the definition of imagination, it is necessary to present a simple definition to start with, for sensitiveness leads us on to phenomena, the subtlety and complexity of which almost baffle description.

Sensitiveness, then, is simply defined as the state of being "sensitive," which, in its turn, (derived from the Latin word *sentio*, I feel, or touch, or perceive by one of the sense organs,) means the quality or power of being affected or impressed by the motion going on around. In its primary signification, everything whatsoever that can respond, however feebly, to any stimulus from outside, however gross, may have the quality of sensitiveness ascribed to it. But, as ordinarily used, the term is only applicable to the state of being affected by motion of a certain degree of fineness. Thus, the scientific man describes an instrument as being sensitive or otherwise according to its capability of responding to, or recording, any movement or force of a *very fine* nature. For very delicate experiments, an ordinary pair of scales, which

weighs ounces and pounds with perfect accuracy, has to be supplemented by an instrument that can measure quantities which would not affect the grosser mechanism of the former. So with the human apparatus, the mechanism of the mind, brain, and nervous system. Here are encountered all degrees of sensitiveness, from the stolid state which responds only to the grosser movement—the merely animal functions, desires, and passions—to the abnormal sensitiveness of brain which is a thousand times more refined than the most delicate instrument made for the scientific man.

Sensitiveness, as an abstract quality, can be regarded neither as good nor evil. It may prove the greatest blessing or the greatest curse, according to the nature of the idea or feeling we are conscious of—in other words, the mode of motion to which the brain responds at a given time. A sensitive person suffers much more acutely than a phlegmatic individual. A fancied injury or unkindness at the hands of another would be hardly felt at all by one, while in the mind of another the wound would rankle and fester. So, again, with abstract ideas, such as the theological notions of guilt, sin, eternal punishment, etc. An ordinary individual talks of them in a glib way, but really they do not touch him at all, while a very sensitive person, once the ideas are firmly rooted in the mind, is rendered very uncomfortable till he arrives at a solution of the problem, or, perhaps, till the attempt at solution entirely deranges his reason.

A very singular illustration of such a state was presented to me in the case of an elderly lady who

came, in company with a relative, to consult me. She was tormented by the fear of Eternal Punishment. She was the daughter of a clergyman who revelled in the good old blood-and-thunder, fire-and-brimstone, your-belief-or-your-damnation style of oratory, which delighted the hearts of Calvin and his disciples. Brought up in the strictest orthodoxy, she was, of course, saturated within and without with the doctrine of salvation for the elect, and hell-fire of the hottest for the rest. Inheriting from her mother a very delicate organisation, she unfortunately had a fall on the head which undoubtedly affected her very seriously. At intervals she began to think of the awful possibility of Eternal Damnation so unconcernedly set forth in her father's sermons. The more she thought, the more perplexed and depressed she became. Her father could not understand her, and called her a fool for her pains. The doctrine did not trouble him at all. He himself, of course, was going to heaven, and she, as a clergyman's daughter, had the inalienable right to expect St. Peter to open the celestial door. Wasn't that good enough? It was not his duty to look at the other side. That was God's business, to interfere with which was impertinent on the part of a minister of the Word. But the daughter looked at the idea in another light. It was awful to think of millions upon millions of her fellows condemned to suffer the agonies of hell for ever and ever. As she grew older she was able to reason herself out of this frightful blasphemy of eternal damnation, and to acquire a more rational idea of the future life which justice demands as the evolution of the present. But though her reason told her that the

ideas of her father were utterly wrong and unjust, still the *picture engraved on her youthful mind was so vivid* that there were periods in her life when it tinged the whole of her thoughts and made her life a hell upon earth.

It may, perhaps, be objected that this extreme sensitiveness is very rare. That may be so, and it is a great pity that the theologians had not more sensitive people in their ranks, for the world would then have been spared a great deal of lurid colouring. Tertullian, one of the greatest of the holy fathers of the Church, is not content with heaven itself—evidently fearing it might get rather wearisome to sing psalms from year's end to year's end—and presents to the elect the additional inducement of a glorious panorama of the damned in the lower regions. "How shall I admire, how laugh, how rejoice, how exult, when I behold so many proud monarchs and fancied gods groaning in the lowest abyss of darkness; so many sage philosophers blushing in red hot flames with their deluded scholars; so many celebrated poets trembling before the tribunal, not of Minos, but of Christ; so many tragedians more tuneful in the expression of their own sufferings."

Whatever might be said of Tertullian as a saint, it is pretty clear he was not a sensitive individual. If he had been sensitive, the contemplation of such suffering, so far from gladdening his heart, would have driven him clean off his head, canonised saint though he was.

Let us, as an experiment in the task of understanding what sensitiveness is, dwell for a while on this idea of Eternal Punishment. To begin with, we can

safely venture to say that not one in a million has ever thoroughly grasped the meaning of the term, notwithstanding the flippancy with which it has been bandied about. If we bear in mind that words are merely the symbols of thought, and that symbols are of no value whatever to one who does not understand the thought intended to be conveyed, we shall see that *words, to be effectual, must constantly stimulate the imagination to create living pictures.* If these living pictures are not produced, the words really exercise no influence whatever. Thus, the words "Eternal Punishment" could be used *ad libitum* without in the least disturbing the even tenour of a mind that was not particularly sensitive. To get the faintest notion of the term, we must proceed somewhat as follows. Imagine a violent neuralgia or tic douloureux for, we will say, half a minute. This is quite enough to start with, for you would be very thankful when thirty seconds of real tic were over. After you have settled down comfortably, and almost believe that not to suffer is positive pleasure, you get another attack, which this time lasts fully a minute. This, again, passes, and leaves you free from pain. In a little while you start again, this time for half an hour. Then go on again for one whole hour of excruciating agony. You are distracted, maddened, desperate! But at the end of the hour your pain subsides, and you are happy. Now imagine that you have the same pain over again for a day, for a week, for a month, for a year, for two years, for ten years, for a hundred years, for a thousand years, for ten thousand years. When you get as far as that, you would yet be no nearer the full meaning of Eternal Punishment, but you



would have an inkling of what it is like, and the very thought of it would drive you crazy. On the other hand, let a person preach Eternal Punishment without making any attempt to picture what it implies, and he will, immediately after the sermon, enjoy a mutton chop with as much unction as if he had consigned everybody to heaven for ever. It is not without reason, then, I claim that if theologians had been sensitive people, they would not have harped on Eternal Punishment as long as they did.

Another good illustration of the penalty incurred by extreme sensitiveness is afforded in the following case.

A pupil of mine, a gentleman who had come up from the country for a short course of personal instruction in the *Ars Vivendi* System, was staying in apartments in Hampstead. His landlady was very kind to him, and did her utmost to make him feel at home. One afternoon, she and her husband invited him to accompany them to a concert for which they had three tickets. As it happened, however, I had given him a certain thing to copy down and meditate over that very afternoon, and he felt he had not time to go to the concert. He therefore declined the invitation with many thanks, on which his landlady said she hoped he wouldn't mind being alone in the house till their return. All went well for about an hour, by which time he had finished writing. Then he began to meditate over what he had copied. But, as always happens with beginners, all sorts of ideas trooped in at the very time when the mind tried to concentrate attention upon a particular thought. He thought of the

concert. He thought of a thousand and one other things. Then he read over what he had written. Then he thought of the fact that he was alone in the house. A nice thing if anything was missing and they suspected him of stealing it. Oh! nonsense. He wouldn't think of such a stupid thing as that. He knew that he was addicted to mind-wandering, and had come up from —— to learn the art of controlling his thoughts and acquiring self-mastery. He girded up his loins again, and began to meditate anew. Yes! That was all right, as far as it went, certainly, but there was no use denying that he was alone in a strange house, and had declined an invitation to go to the concert. He remembered reading in a newspaper that a person had been convicted of stealing a ring in a house where he lodged. What rubbish! He was not going to steal. He dismissed the thought with contempt, and began to concentrate again on the subject of meditation. It was certainly a great thing to be able to control one's thoughts. It was weakness even to think about being alone in the house, and wasting time in this stupid way, for Mr. Lovell had expressly told him to devote all his attention to what he had copied. He wished to goodness the people of the house had not gone to the concert, for, if he hadn't been alone, he would be able to meditate thoroughly. It was a great nuisance. In fact, he was rather in a hole, for it would be awfully awkward if they happened to miss anything in the house, and accused him of stealing it. They didn't know him. They must have thought it strange that he didn't go with them to the concert, for he had told them that he was very

fond of music. He knew he was a fool to go on like this, but have not innocent people often been wrongly accused? Why should it be impossible for him to be accused? Of course, he could prove his innocence, but it would be very nasty if he was locked up. It would be a stain on his character for ever. He wouldn't be able to hold up his head after that.

By degrees, he worked himself into an agonised state of mind, and rushed out of the house.

It is easy enough to exclaim, What a fool the man was! We are all of us fools—more or less, according to the less or greater control of thought. Sensitive individuals always appear to the stolid, non-sensitive people as arrant fools. Why can't they control their thoughts? Why do they allow such thoughts to come into their heads? The reason is not that their will is really so very much weaker than the rest, but that they have *so much more to control*, and their wills have not been developed *pari passu* with the imagination. In the above case the will wanted strengthening. He had been in a negative condition from his very childhood. His father was a sensitive individual, while his mother was a stern, unbending Puritan of the strict Nonconformist type, and ruled with a will of iron. Her intentions were excellent, no doubt, and she was very desirous of training her son in the way he should go, but her strong nature crushed every spark of spirit out of him, so that, now a man of 45, he was reaping the seed so diligently sown by his mother in his childhood. Parents often treat their children—sometimes through ignorance, sometimes through wilful disregard of the primary laws of Mental Science—with such cruelty and injustice, that

a great deal might be said in favour of the Platonic idea that children should be brought up entirely by the State. In childhood and youth the mind is sensitive to all impressions, good and bad, and these impressions are often so firmly rooted, that it is extremely difficult to eradicate them in after years. Wise parents should take the greatest care in guarding their children from contact with vice or depravity, and even weakness in any shape or form, for the images stamped upon the sensitive brain may work havoc in later years. Also, particular care should be exerted in never accustoming the child to fear by the recitals of gruesome stories, or by referring to the dark as something dreadful. *The earlier the Training of the Coming Race is begun, the better.*

Instances could be given *ad nauseam*, from my own experience, of the frightful agonies undergone by sensitive people. But the two typical cases given above are sufficient to show the *rationale of sensitiveness—response to fine etheric waves not felt by ordinary people.* While, on the one hand, extreme sensibility may be nothing more or less than the bane of life, we must not forget, on the other hand, that without sensitiveness it is impossible to make much progress in the Supreme Science. “The great man, that is, the man most imbued with the spirit of the time, is the impressionable man—of a fibre irritable and delicate, like iodine to light. He feels the infinitesimal attractions. His mind is righter than others, because he yields to a current so feeble as can be felt only by a needle delicately poised.”<sup>1</sup>

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<sup>1</sup> Emerson's Essay on Fate.

After having sufficiently laid bare the dangers to which abnormal sensitiveness may expose us, I shall now proceed with the evolution of the subject in a logical manner, till we arrive at what is hoped will be admitted to be a scientific explanation of many marvels hitherto regarded by a vast majority of well-educated people as imposture and superstition. The basis of all being *passivity*, we have to begin with what is called "Mediumship."

#### MEDIUMSHIP.

This, of course, is too vast a subject to be handled in the present volume, and is slightly out of the course mapped out in the *Ars Vivendi* Series. But, as it is necessary to know the fundamental principles, a few words on the subject will not be out of place. Mediumship, in a word, constitutes the negative, receptive, yielding, passive pole of life, in which the individual for the time being resigns, voluntarily, or under compulsion, control of his or her own individuality, and acts under the impulse of a foreign force, whether that force is an idea or an intelligent being. Thus, in the two examples given above, both of them were in a mediumistic or passive state acted upon by ideas which for the time being completely dominated them. Now, if those ideas had been projected into their minds by an intelligent being, these two persons might be described as being "under the control" of that being. It will be seen at once that "Mediumship" is a state requiring the most careful handling, for the medium may be so played upon by various forces as literally to pull him to pieces. There can be no question that in the early stages of the Spiritualistic

movement great harm was done to sensitive organisations by a "forcing" process of development carried to such a degree that disaster resulted in innumerable instances to most of the finest mediums of the time. All the phenomena that take place through the instrumentality of a "medium," especially what is technically termed "Materialisation," can only be brought to pass by the expenditure of an enormous amount of nerve-force; and, as the art of recuperating vitality is not sufficiently understood and practised by the generality of mediums, it is not surprising that, in the majority of cases, they are slowly and gradually drained of vital force and suffer from nervous exhaustion. *The very perfection of mediumship is due to the loose texture of the aura, the surrounding nerve-force or radiant energy which emanates from the organism of the sensitive.* I may say in passing, that Elixir Vitæ is brought about by the *concentration of this radiant energy round the person*, and is therefore, in one sense, utterly opposed to mediumship, at all events in the sense in which the latter term is commonly used. Therefore, he or she who is desirous of acquiring self-control on all planes, psychic, mental, astral, and material, should avoid the practice of mediumship.

It should never be forgotten that every man and woman is, or at all events should aim to be, an *individual, self-poised and self-reliant*. To submit to be guided by other individuals, no matter who or what they are, is an utter mistake, for it is bound to result in stunting individual growth. And this individual growth, or realisation of the universal in the particular individual, is the grand end of Life.

At the same time, when mediumship is understood in its right and proper sense as the passive or receptive state in which new and nobler ideas alone can be communicated to the individual, it will be seen that every person, no matter how positive he or she is, must also be receptive, mediumistic, or sensitive, whichever term is used, inasmuch as without this state the individual would never make any forward movement at all. The point to understand is not to be an all-round medium. That is to say, *be receptive or negative to what is above you in goodness and wisdom, and be repulsive or positive to what is below you.* To do this is to be wise. To not do this is to lay oneself open to all influences, good and bad, on the one side, and, on the other, to encase oneself in thick armour of stolidity, ignorance, and stupidity—both of which are fatal to the advancement of the individual.

#### INTUITION AND CLAIRVOYANCE.

These two terms really refer to the same thing—direct seeing of something invisible to the gross physical sight. Intuition comes from the Latin *in* and *tueor* (I see into), and means direct or immediate perception. Clairvoyance is a French word, meaning clear-sightedness. If ignorance can be aptly characterised as a state of darkness, then knowledge can with equal aptitude be described as a state of light, in which everything is perceived as in the blaze of the noonday sun. The difference between a developed and an undeveloped mind is that the former sees clearly, and perhaps at a single glance, what the latter can only grasp slowly and by degrees. A man like

Napoleon Buonaparte or Julius Cæsar sums up a situation or a person at a glance—that is to say, he is intuitive or clairvoyant. He sees more than the physical eye can tell him. Take two people with equally good eyesight, and tell them to look at a certain object—we will say, a man walking towards them. Now, *it is an absolute fact that that man must carry in his sphere the record of all he is, has said and done, right up to the moment.* I don't mean to say that he is such a pedant as to keep a diary, and that he pompously writes an account of his thoughts to let his friends know what phantasms passed through his brain from time to time. The diary is kept far more strictly and methodically than he could ever keep it, by the action of the subtle ether set in motion by his faintest thought and action. The action of the ether in his sphere sets the surrounding ether in motion precisely to the same extent and form. Intuition or clairvoyance is the direct response to this motion. The intuitive person will therefore see far more in the man walking towards him than the dull-witted companion who will see only what his physical eye can tell him.

Of course, there are infinite degrees of intuition, the perfection of which would constitute omniscience, or absolutely clear vision of everything that has happened, is happening, and will happen, in the Universe as a totality.

Therefore, when we speak of Intuition or Clairvoyance, we can only refer to a more or less advanced degree of the power of direct vision; for the most startling exhibition of clairvoyance, such as seeing absent persons and places is only a slight advance



on ordinary sight, compared with the possibilities in store for the fully-disciplined man.

The systematic cultivation of this direct sight must play a most important part in the development of the individual. Emerson expresses this with emphasis.<sup>1</sup>

"I believe that nothing great and lasting can be done except by inspiration, by leaning on the secret augury. The man's insight and power are interrupted and occasional; he can see and do this or that cheap task at will, but it steads him not beyond. He is fain to make the ulterior step by mechanical means. It cannot so be done. That ulterior step is to be also by inspiration; if not through him, then by another man. Every real step is by what a poet called 'lyrical glances,' by lyrical facility, and never by main strength and ignorance. Years of mechanic toil will only seem to do it; it will not so be done."

The goal of mental training would be to be always possessed of these "lyrical glances." And this, in fact, is the professed object of Yoga philosophy. Spiritual Perception (the grasp of Unity in Multiplicity) brings about the various perfections of the senses. Thus Vijnana Bhiksu<sup>2</sup> says:—"Pratibhā (genius) consists in the capacity to suddenly comprehend objects, subtle and the like, remote and high, past and future, in the absence of any visible perceptible means, and constitutes the perfection of the mind. Similarly the hearing of remote sounds constitutes the perfection of the ear; the touching of remote objects constitutes the perfection of the sense of touch; the seeing of remote objects constitutes the

<sup>1</sup> Essay on Inspiration.

<sup>2</sup> Yogasara-Sangraha.

perfection of the eye; the tasting of remote objects constitutes the perfection of the sense of taste; and the feeling of the smell of remote objects constitutes the perfection of the sense of smell."

In the fourth volume of the *Ars Vivendi Series*, the subject of which is Concentration, I shall deal more fully with Yoga and its relation to Western Thought, particularly the Platonic Republic.

#### PSYCHOMETRY.

Every physical object has its history recorded upon it in the ether interpenetrating and surrounding it, and an intuitive or clairvoyant description of this etheric record is technically called Psychometry or soul-measuring. It is, properly speaking, only another aspect of the direct clear sight.

We now come to what may be termed indirect clear-seeing, that is, Intuition obtained through some medium or other which serves as a focus for the concentration of the "lyrical glance" of Emerson. Given the underlying principle of Intuition—the capability of recording the subtle movements of etheric substance going on all round—the mind can easily trace the element of value even in the most fantastic practices and experiments. These can be divided into three general types: (1) gazing into some bright object, such as a crystal, a mirror, steel, water, anything in fact that is a reflecting surface; (2) holding a rod or wand in the hand and watching the ensuing movement; (3) divination by a symbol, such as a pack of cards, numbers, water, earth, air, and fire, etc.

I shall present the leading characteristics of each of

these general types, and the reader can then easily work out the principle into any of the various modes he may happen to have a fancy for.

#### CRYSTAL-GAZING AND THE MAGIC MIRROR.

Crystal-gazing has always formed a favourite method of concentration, and is very prevalent at the present time.

The Abbot Trithemius, a mystic of the Middle Ages, has given explicit directions for Crystal-gazing "Procure of a lapidary" he says, "good, clear, pellucid crystal, of the size of a small orange, that is about one inch and a half in diameter; let it be globular or round each way alike; then, when you have got this crystal fair and clear, without any clouds or specks, get a small plate of pure gold to encompass the crystal round one half; let this be fitted on an ivory or ebony pedestal. Let there be engraved a circle round the crystal." He then gives certain astrological directions in connection with crystal-gazing, which, whether necessary or not, serve no purpose, at all events in the beginning, for the cultivation of intuition. Though the chemistry of the crystal may facilitate the desired power, it is a mistake to pay too much attention to the means employed, *for the real sight, it should never be forgotten, is in the mind of the person who employs the instrument.*

The same remark applies to Magic Mirrors, several methods for the making of which are given in the old books. The mirror can be any shape and size. To make one for oneself is always the best thing to do, for it would not follow that one would see any vision in the finest magic mirror if the power of seeing was

wanting. Procure a new piece of glass (which should be free from flaws), make it opaque by coating it three times with asphaltum. To make the asphalt stick to the glass, clean the latter well with turpentine. Lay on the asphalt with a camel hair brush. All these materials should be "consecrated" to this use by the will and imagination acting determinedly in concert.

Readers of the Waverley Novels will remember the tale of My Aunt Margaret's mirror, in which the Paduan Doctor Baptisti Damiotti shows a distant scene to the ladies who were anxious about an absent husband. Similar stories are scattered through the literature of the various nations.

#### THE DIVINING ROD.

Well-authenticated instances of water-finding by means of the divining rod are on record. The principle is that the little stick (generally, but by no means necessarily, of hazel,) placed in the hands of a sensitive person is affected by the presence of water under the surface. The rod serves the same purpose as the mirror or a shining surface—it *rouses into action the latent sensitiveness*. But there have been numerous cases in which a sensitive has dispensed altogether with the services of the rod, being able to see directly veins of metals and beds of water underneath the surface. A very remarkable instance of the use to which sensitiveness can be put is given by Mrs. Crowe in "The Night Side of Nature," chap. xviii. A peasant named Jacques Aymar, in the year 1692, having the reputation of discovering the track of criminals was

put on the trail of a crime, something after the style of a bloodhound. A murder had been committed in a cellar in Lyons. Aymar was taken to this cellar, and had a wand given him. He walked about the room, but the rod did not move till he reached the spot where the crime had been committed. The sensitive became immediately most violently agitated, and then went to a shop where the robbery accompanying the murder had been committed. He then followed the trail of the murderers for miles, could tell where they had stopped and what articles they had touched, and at last came up with one of them who eventually confessed. Similar cases of detection of crime by the same method have been narrated, proving indisputably that every act whatsoever, and particularly an act of great concentration of purpose, like murder, affects the surrounding ether to such a degree that a sensitive person or an animal can respond to that subtle motion. The difficulty in these cases, of course, is in finding a sufficiently sensitive person, and in making sure that he or she is in good form when the services are required. But far more could be done by a thorough understanding of the principle, so that the extremes of credulity and of scepticism may be avoided.

#### DIVINATION BY SYMBOLS.

The third type of intuition is the employment of a symbol to represent such and such an idea. For example, this is taken to mean good luck, that, bad luck, that, good health, that, loss of money, etc. The symbols used are only limited by the ingenuity of

the sensitive, and vary from the grounds of the modern tea cup to the ancient method of inspecting the entrails of animals. The most important are Geomancy, which consists in putting down on paper a number of little points at random, and afterwards counting them to see whether they are even or odd ; Oneiromancy, the interpretation of dreams ; Ornithomancy, divining by the flight of birds, in which, I believe, the magpie holds the leading position ; Onomancy, or divination from the letters which compose a person's name. Thus, Hippolytus was destined to be torn to pieces by his own horses, as his name plainly foretold to the wise ; Achilles was bound to vanquish Hector, because the numerals in the former name amounted to more than those in the latter ; again, a Cyrus began the Persian monarchy, and a Cyrus ruined it ; a Philip enlarged the Kingdom of Macedon, and a Philip lost it ; Augustus was the first Emperor of Rome, and a little Augustus was the last, to which a parallel can be adduced in modern times ; Napoleon was the first Emperor of France, and a little Napoleon was the last. I must confess that I am inclined to draw the line at Onomancy, but I will admit that a friend considerably staggered me by working out, "according to the rules of the art," the names of two persons, and, on the whole, the result was a fairly good description of their character and fortunes.

#### CARTOMANCY.

We now come to what can be regarded as the *doyen* of divination by symbols—our familiar friend, fortune-telling by cards. In a very erudite and

instructive work,<sup>1</sup> Papus, a French occultist, claims for the cards a continued existence from the most hoary antiquity. "The Gypsies possess a bible which has proved their means of gaining a livelihood, for it enables them to tell fortunes; at the same time it has been a perpetual source of amusement, for it enables them to gamble." Yes! the game of cards called the Tarot which the Gypsies possess is the Bible of Bibles. The book of Thoth Hermes Trismegistus, the book of Adam, the book of primitive Revelation of ancient civilisations. Thus, whilst the Freemason, an intelligent and virtuous man, has lost the tradition; whilst the priest, also intelligent and virtuous, has lost his esoterism; the Gypsy, although both ignorant and vicious, has given us the key which enables us to explain all the symbolism of the ages. The gypsy pack of cards is a wonderful book. This pack, under the name of Tarot, Thora, Rota, has formed the basis of the synthetic teaching of all the ancient nations successively.

From the point of view of occult philosophy the work of Papus is extremely interesting, and deserving of the highest praise as an exposition of the Tarot in a well-ordered and systematic manner. But from our present standpoint—the employment of symbols as a means of developing intuition—it is exceedingly doubtful whether Papus' book can be of much service. For it must always be remembered that the merit of the symbol consists in the action of the mind of the person reading the symbol. It is for this reason that

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<sup>1</sup> "The Tarot of the Bohemians." The most ancient book in the world. By Papus. Translated by A. P. Morton.

it is hopeless to expect to develop intuition solely by mastering certain rules. At the same time, it is very desirable *to be as systematic as possible in the use of the symbols*, without running into the other extreme of making the whole thing *so* systematic that the dullest may seemingly master the whole thing at a glance. Papus, in a laudable endeavour to methodise and simplify, appears to me to have overdone it, from the practical point of view at all events.

The ordinary pack of 52 playing cards is, in every sense of the word, quite as serviceable as the more elaborate Tarot pack of 78 cards.

Before proceeding to the description of the ordinary cards, I will give a bird's-eye view of the Tarot.

#### THE TAROT CARDS.

The Tarot pack numbers 78 cards, divided into two parts, named minor and major arcana. The MINOR ARCANA, numbering 56 cards, correspond to the ordinary pack of 52, with the addition of a knight in each suit placed between the Queen and Knave. The suits are called *wands* or *sceptres*, corresponding to clubs; *cups* or *goblets* corresponding to hearts; *swords* corresponding to spades; *money* or *pentacles* corresponding to diamonds. The MAJOR ARCANA number 22 cards, and contain different symbols, which correspond mystically with the Hebrew Alphabet of 22 letters. They are named as follows:—

- |                        |                 |
|------------------------|-----------------|
| 1. The Juggler.        | 5. The Pope.    |
| 2. The High Priestess. | 6. The Lovers.  |
| 3. The Empress.        | 7. The Chariot. |
| 4. The Emperor         | 8. Justice.     |



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|---------------------------|---------------------------------|
| 9. The Hermit.            | 16. The Lightning-Struck Tower. |
| 10. The Wheel of Fortune. | 17. The Stars.                  |
| 11. Strength.             | 18. The Moon.                   |
| 12. The Hanged Man.       | 19. The Sun.                    |
| 13. Death.                | 20. The Judgment.               |
| 14. Temperance.           | 21. The Foolish Man.            |
| 15. The Devil.            | 22. The Universe.               |

## THE ORDINARY PACK OF CARDS.

For all practical purposes of divination, the ordinary pack of cards is amply sufficient to the person who has intuition, or who aims at cultivating his intuition. To begin with, the fundamental principle of the four suits should be mastered. Thus :

CLUBS . . = Money, Prosperity, Enterprise, Good Luck, Fortune.	} Business.	} Positive.
HEARTS . = Social Life, Love, Affection, Friend- ship, Joy, Good Temper, Liberality.	} Love.	
DIAMONDS = Change, Delay, Annoyance, Envy, Jealousy, Quarreling, Spite.	} Chance or Fate.	} Negative
SPADES . = Misfortune, Ill-luck, Grief, Sickness, Death.	} Misfortune.	

The Ace ranks highest in value in each suit, after which comes the Ten, then Nine, etc. The picture cards of each suit correspond to the four temperaments :—King of Diamonds represents a very fair man—that is, the sanguine temperament ; King of

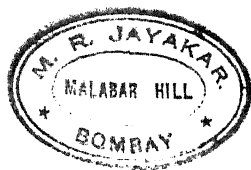
Spades, a very dark man—that is, the bilious temperament; King of Clubs, a “between-colours” man, inclining to dark—that is, the nervo-sanguine temperament; King of Hearts, a “between-colours” man, inclining to fair—that is, the phlegmatic temperament.

There are several methods of dealing. The following can be taken as a guide to start with:—

Use the full pack of 52 cards. Shuffle them well (or, rather, the consultant does this, for the principle is that the actual condition of the etheric motion, in and around the organism, affects the nervous system, and controls the movements of the hands of the shuffler) and cut them with the left hand, the symbol of passivity. Then deal them out from the top, using every seventh or every fifth card, according to choice, and placing it on the table, beginning from the left side, and throwing the other 6, or the other 4, aside to shuffle them for the next deals. Thus, supposing every seventh card is used, the first deal of 52 cards will give 7 cards, leaving a remainder of 45. Shuffle and cut these 45 again, and you get another 6 cards, leaving a remainder of 39. There will now be 13 cards to give a symbolical representation of the present and future. If you want more than 13, go on as before, shuffling and cutting and dealing the 39, from which you get another 5. One more deal and you get another 3, which will furnish a totality of 21 cards.

Sometimes only 32 cards are used—that is, the cards below the sevens—namely, the six; the five, the four, the three, the two—are taken out of the pack. Though, of course, the intuitive person could use anything as a representative symbol, it appears much

more consonant to a *science of symbols* to use the full pack, for this reason : given a particular suit to represent a certain group of ideas (*e.g.*, clubs to mean money and prosperity), the smaller numbers, such as the two and the three, would naturally indicate a less amount than the higher numbers, the ten and the ace. Therefore, a person who had the small cards dealt out would have nothing very striking in his etheric sphere for good or for evil ; while a person who had the higher cards would have a more prominent degree of good or evil fortune.



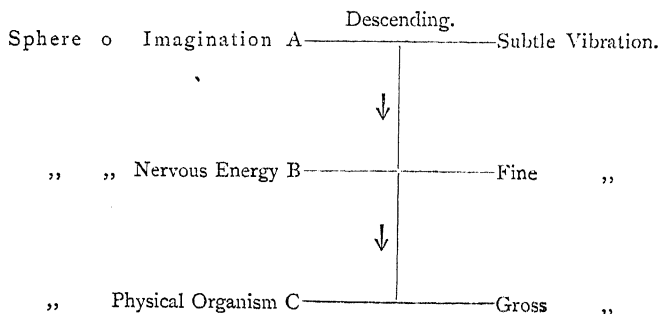
### CHAPTER III.

#### ACTION OF IMAGINATION ON THE ORGANISM.

THE explanation of the action of "mind" upon "matter" has been unnecessarily obscured by the shallow doctrine which characterises them as two entirely different things. Both "mind" and so-called "solid matter" are equally *matter* so far as Nature is concerned, that is to say, so far as we regard the Universe as the manifestation of the One First Absolute Cause—The Spirit Universal and Omnipresent. Nature is the outward expression of this One Spirit on different planes of extension, or in different degrees of fineness and grossness. These planes or degrees are nothing but varying modes of motion of the One Substance. *The finer the mode of motion the more power, the grosser the mode of motion the less power.* So that, at the one extreme, we get the activity of mind, and at the other extreme the inactivity of gross matter. There is no such thing, however, as absolutely inert matter, for though it is at rest relatively to another body, there is still going on atomic and molecular movement. Strictly speaking, it is no more correct to talk of the physical plane as "matter," than to talk of the mental plane as "matter,"

for the difference does not consist in variety of substance, but in variety of arrangement of the same substance. On the physical plane, the atoms are so cramped together that they impede each other's motion, and arrive at a mutual compromise, so to speak, by a retardation of the rate of motion. On the mental plane, the atoms enjoy more freedom and space, and consequently display greater rapidity of motion.

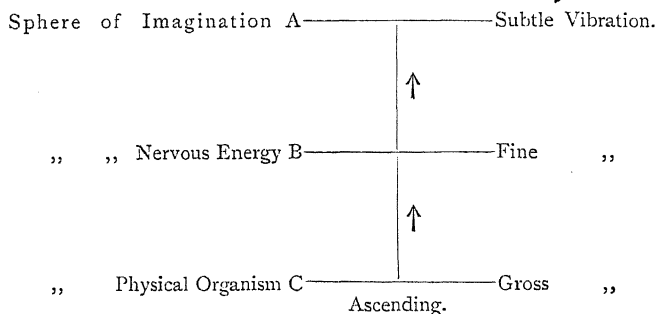
There is, thus, a Jacob's ladder on which the planes of matter ascend and descend continually, each plane being positive or active to the plane below, and negative or passive to the plane above.



From the plane of A to the plane of C is a continuous line without any break. Therefore it will easily be seen that "mind" can affect "matter."

But we must not forget another fact of equal importance — a fact the neglect of which has landed the enthusiastic idealist in the most awkward positions—which is, that matter also affects mind, for

while there is a line without break from A to C, there is also a line without break from C to A.



Supposing we ignored the second of the above diagrams altogether, and tried to fix our attention on the first only, we should be not merely doing violence to our ideas of reasoning, but upsetting the whole nature of the Universe by setting up one pole instead of two poles. To deny the existence of a pain or an ache has no more sense in it than to deny any other fact. If Jones comes home at two o'clock in the morning, and when confronted by another party resolutely denies that it is any more than eleven p.m., the other party would be justified in assuming that Jones had temporarily lost the use of his faculties, and was not for the time being in a state to profit by befitting admonition.

To get the full benefit of the tremendous influence for good that imagination can exercise on the organism, it is absolutely necessary that the individual should not be content with using the terms

"Belief" and "Denial" as a kind of magic formula, or Abracadabra, a practice which, unfortunately, has been exceedingly prevalent in the ranks of the Mental Scientists. I was talking some time ago with a fairly well-known exponent of "Christian Science." I took up the attitude of the sceptical inquirer in order to "draw her," and ascertain whether the lady really possessed the fundamental principle of Mental Healing. All I got was a heavy bombardment of Scriptural quotations, Cant, and Contempt of Matter, the Flesh, and the Devil. The whole sermon was enough to make a saint swear volubly, a laughing philosopher to be more exhilarated, and a weeping one to shed still more abundant tears. I dare say there are many on whom the present volume is calculated to produce a similar effect; but I defy any one to assert that, as a piece of reasoning, the development of the subject of this volume, from its initial definition up to the extreme conclusions, can be described as logically absurd. It is the aim of the *Ars Vivendi Series*, as a whole, to furnish a scientific ground for the manifestation of Mental Science, and to bring the advanced ideas of to-day, which in reality are as old as the hills, into line with the methods of investigation and experiment carried on by exact science. The student is not told to believe what is not capable of a rational demonstration, and, in many cases, of direct experimentation. The essential requisite of a successful study of the perplexities of "Belief" and "Denial" is not blind credulity, but a calm, dispassionate mind able to deduce conclusions from premisses, and master every step in the process.

The law of action of the imagination in producing visible effects on the organism, is briefly stated on page 79 of "Ars Vivendi": "Just as a morbid idea will eventually bring about a morbid state of body, so a healthy idea will bring about a healthy state of body. The indispensable condition is that the imagination is powerfully impressed and the will firmly fixed."

The reader can now realise more thoroughly what imagination is—the power of making a mental image. It naturally follows that if this image is not clear, distinct, and definite, the result will not be so certain, in other words, it will not have sufficient force to work itself down into the physical plane. *However much a person would like to get well, if he cannot form a clear, distinct, and definite image it is very uphill work.* Another point of immense importance, again, is this: reasoning with oneself as to the possibility of such and such an effect is not equivalent to forming a vivid mental picture; and, as Schopenhauer truly remarks, the image is the thing. As it is not an easy matter for the invalid to form these vivid pictures, I shall begin with examples of the deleterious effect of imagination on the organism. The law is illustrated in the production of morbid effects as well as of the good ones, just as electricity manifests its power in driving a carriage or in killing a man.

Mrs. Crowe<sup>1</sup> mentions an extraordinary occurrence that happened in Moscow at the time of Napoleon's invasion of Russia. A Cossack pursued a Frenchman into a *cul de sac*. A terrific fight ensued, in the course of which the Frenchman was literally hacked to pieces.

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<sup>1</sup> "Night Side of Nature," chap. xviii.



Of this hand-to-hand encounter there was a fascinated witness who could not get away, and on whose mind terror imprinted such vivid images that when he reached home in safety, the very same wounds that the Frenchman received broke out on his own body!

Such a thing as that appears too extraordinary to be true. But let us pause a moment and examine more minutely into the circumstances of the case. What are the principal factors of this alleged occurrence? A terrible scene enacted before a spectator's very eyes. Gaping wounds, from which the red blood flows profusely, steel flashing wildly to and fro, two men fighting like wild beasts without pity and without hope. The struggle was to the death. Now it is well-known that during the heat of action, a soldier is so much carried away by the fury of his feelings as hardly to feel a wound that does not effectually disable him. Not so the spectator, however. The latter is passive while the former is active. The latter is in the very condition which facilitates a deep mental impression; and when strong action goes on, especially of a gruesome character, *a strong, clear and definite mental image accordingly results.* The nature of the present case is still more conducive to a clear mental picture. The scene of action is confined to a small space, so that the eye of the spectator is prevented from wandering and taking in the other images which would to a certain extent counteract or weaken the image of the two men fighting. In a word, the spectator's whole attention is directed upon a hideous scene of blood and death. The sight of blood of any creature whatsoever, animal as well as human, in itself startles and arouses.

Well, then, what results after the fight? The horrified spectator leaves the sickening scene. His whole being is in a state of violent commotion. His heart throbs, his nervous energy is exhausted after the awful strain, and he sees nothing but the picture of the Cossack and the Frenchman, the latter one a mass of blood. From the action of the all-pervading ether, we know that the scene he had witnessed set up a corresponding motion in his sensorium, and that the motion had a tendency, according to its strength and amount of resistance encountered, to manifest itself on the physical plane by setting the fine vibrations of the nervous system in motion, and subsequently the gross vibration of the material organism. Experiments performed quite recently on a hypnotised subject demonstrate that a blister can be produced on the skin entirely by suggestion of the operator. The principle is exactly the same—a fine mode of motion, whether in the mind of the subject himself or of another, manifesting itself in a gross mode of motion. Once admit the possibility of a blister produced in this way, and the question then resolves itself into one of sufficient force and depth of impression. To produce a bleeding wound on the skin is not one whit more extraordinary than to suddenly change the colour of the hair, as has happened in several well-authenticated instances. I have heard it stated on good authority that one gentleman who had invested his money in the Tay Bridge, was so affected by the disaster, that, during the course of one night, his hair, which was its ordinary colour when he went to bed, turned completely white. Here was a great chemical change

produced by a vivid mental image of grief and poverty consequent upon the impression made upon the mind by the news of the loss of money. The fine motion of the vivid image works out into the gross motion of the body, on the same principle as was shown in the case of the Russian. But, in the one case, the vivid image copies the original in minute details, while in the other, it affects only visibly the hair.

Ennemoser<sup>1</sup> thus refers to the power of imagination:—

“The visions which are occasionally met with associated with spasms are nothing extraordinary; and the appearance of bleeding wounds on the body are to be explained psychologically, as the intensely active imagination in all these cases preserves its power, and transforms the idea of the fancy, through an uninterrupted contemplation, into permanent shapes, which even obtain a certain plastic firmness in the body, as similar appearances have been observed in nature, and in pathological conditions; so that we are by no means justified in ascribing them to artificially-produced deceptions, even if (*sit venia verbis*) intentional deceptions had taken place. The soul creates, and the body forms; and, in fact, only according to that shape which has been held before it. The imagination is the creative and inventive power of the soul, which endeavours to reproduce outwardly that which it inwardly believed; and this succeeds more especially when the body is in a passive condition, and the outward senses are dormant. Even

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<sup>1</sup> “History of Magic,” vol i. chap. iii.

animals—as, for instance, horses—have been known to produce young of a certain colour which has been constantly before them; the nightmare, the terror of an inevitable danger, have been known to leave permanent marks upon the body. As the human imagination, however, alone creates ideas, so can it alone impress ideal marks, as the wounds of our Saviour on the body.”

Dr. Hooper<sup>1</sup> refers to the influence of imagination on the body as follows:—

“Imagination is the only intellectual faculty which exercises a direct influence on the bodily organs. It acts by producing in them, or in the parts of the brain with which they communicate, the same state which is usually brought about by external objects actually present to them. All the organs of sense—the eye, the ear, the nose, the palate, the skin—may become the theatre of these false impressions. The Indian method of detecting a thief, by causing all the suspected persons to chew a portion of rice and to spit it upon a leaf, is a familiar illustration of this. The anxiety of the culprit arrests the flow of saliva, and the unmoistened rice convicts him. In the greater number of instances, however, the effect is to increase the secretions.”

It is wonderful how dense the ordinary mind has been to the action of imagination on the organism. Case after case has occurred in medical history, where the imagination has worked wonders for good and for evil, and yet the medical faculty, as a body, has utterly ignored the action of imagination, or

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<sup>1</sup> Physician's *Vade Mecum*.

treated it with contempt as beneath its notice. In the last century, a medical practitioner in Bath was so exasperated at the success of a certain electric belt which produced great curative effects on patients in the hospital, that he resolved to show that the cure was really produced, not by the virtue of the belt, but by the imagination of the patient. He knew that the belt had really no electric or magnetic effect at all, according to any principle of electric action. He accordingly procured a belt exactly similar in appearance to the wonderful "electric" belt, but without the slightest attempt at "electrifying" it in any shape or form, and applied it to patients without letting them into the secret, for if he had told them of his experiment, of course he could hope for no results at all. His belt produced just as striking results as the "electric" belt, till he let out his secret, when the virtue of the belt instantaneously vanished, and the cures of both were put down to imagination alone. It never seems to have struck anybody that if imagination could actually make a man feel well, it was a most wonderful power, and could therefore be used to unspeakable advantage to the whole world of suffering patients, if skilfully directed and intelligently cultivated.

The famous Cornelius Agrippa in his book *De Occulta Philosophia* describes the action of "the phantasy, or imaginative power," on the body. "It has a ruling power over the passions of the soul when they follow the sensual apprehension. For, according to the diversity of the passions, it changes the body by moving the spirit upward or downward, inward or outward, and by producing different

qualities in the members. So in joy, the spirits are driven outward; in fear, drawn back; in bashfulness, are moved to the brain. So in gladness, the heart is dilated outward, by little and little; in sadness, it is constrained, by little and little, inward. Again, anger, or desire of revenge, produces heat, redness, and a bitter taste. Fear induces cold, trembling of the heart, speechlessness, and paleness. It is also manifest that such like passions, when they are most vehement, may cause death. And this is manifest to all men, that with too much joy, sadness, love, or hatred, men many times die, and are sometimes freed from a disease. And so we read that Sophocles, and Dionysius, the Sicilian tyrant, did suddenly die at the news of a tragical victory. We know that dogs oftentimes die with sadness because of the death of their masters. *The aforesaid passions alter the body by means of the vehement imagination*, as when the teeth are set on edge at seeing or hearing something, or because we see or imagine we see another eat sharp or sour things. Also the sight of any filthy thing causes nausea. Many fall into a swoon at the sight of human blood. William of Paris relates that he saw a man affected merely by the sight of a medicine, neither the substance nor odour nor taste of which reached him. *A strong imagination, whilst it moves the mind vehemently, pictures the figure of the thing thought on first in the blood, and then in the members nourished by the blood.* The imagination of a woman with child impresses the mark of the thing longed for upon her infant. So men may grow gray suddenly. We read many other examples by which the power of the soul

upon the body is wonderfully exhibited, as in the case of a certain man, described by Avicen, who could affect his body with palsy whenever he pleased. They report of Gallus Vitius that he fell into madness through imitating the actions of mad people. The soul is sometimes, by means of strong imagination, altogether abstracted from the body, as Celsus relates of a certain presbyter, who, as often as he liked, could make himself senseless as a dead man, so that when any one pricked or burnt him he felt no pain, but lay without moving or breathing; yet he could hear men's voices, as it were, afar off, if they cried aloud."

The power of rendering the body insensible to violent blows and the lash by excited imagination is well attested. A merchant in Silesia, named Lohnig, was condemned by the Emperor Paul of Russia to undergo one hundred and fifty blows of the cruel knout. There were two other poor wretches condemned, one to receive thirty, the other fifty. Lohnig saw the one die under the infliction, the other kicked away. When it was his turn, he was so strongly excited that he became insensible to all feeling on the first application of the whip. Both nostrils were torn open, and the forehead was lacerated, yet the recipient of such terrible punishment declared that he had felt nothing at all. Another similar case is recorded by Heim in his "Archives of Practical Medicine." A soldier received fifty blows of a stick from his officer without wincing and without moving. After the chastisement was over, he begged the officer's pardon for falling asleep in his presence.

Numerous instances are given of the witches of the

Middle Ages suffering the most excruciating tortures without the slightest exhibition of pain. They were perfectly insensible to, and what is more remarkable still, uninjured by, stabs and blows with pointed poles and iron bars, and under the crush of the heaviest weights which were thrown upon them. In frequent connection with this insensibility is found a peculiar swelling of the whole body as if distended with air, so that it is not to be inferred that imagination is confined in these cases to a kind of mental anaesthesia, for it *actually produces a physical action to counteract the effect of the blows.* The stomach and abdomen in some cases rose and fell so violently that the astonished bystanders were not to be blamed for attributing such extraordinary commotion to Old Nick himself. At other times *the body became hard as a piece of stone.* When similar results have been obtained in hypnotic experiments, it does not require much logic to conclude that the mighty agent at work in the Middle Ages was not his Satanic Majesty, *but the imaginative power of the witch acting upon the gross substance of the physical body.* In fact, some of the really enlightened men of the time gave a thorough reasonable explanation of the phenomena of witchcraft, which they attributed to abnormal development of the two great agents, will and imagination.

To exhaust the well-attested narratives of the morbid effects of imagination on the physical organism would require several large volumes, for the phenomena vary almost *ad infinitum*, from the hair turning gray through grief, to mother's marks and stigmata. Another class of facts which prove the law, is the effect produced on animals by the images of their



surroundings. The reader will call to mind the story of the wily Jacob, who turned this fact to considerable profit.<sup>1</sup> "Jacob took him rods of green poplar, and of the hazel and chestnut trees; and pilled white strakes in them, and made the white appear which was in the rods. And he *set the rods which he had pilled before the flocks in the gutters* in the watering troughs when the flocks came to drink, that they should conceive when they came to drink. And the flocks conceived *before the rods*, and brought forth cattle ringstraked, speckled, and spotted. And Jacob did separate the lambs, and set the faces of the flocks toward the ringstraked, and all the brown in the flock of Laban; and he put his own flocks by themselves, and put them not unto Laban's cattle. And it came to pass, whensoever the stronger cattle did conceive, that Jacob laid the rods before the eyes of the cattle in the gutters, that they might conceive among the rods. But when the cattle were feeble, he put them not in; so the feeble were Laban's, and the stronger Jacob's. And the man increased exceedingly, and had much cattle, and maid-servants, and men-servants, and camels, and asses." It had been previously agreed between him and his close-fisted father-in-law, that he should receive as his hire all the speckled and spotted and brown animals, which were in a great minority, probably, in Laban's flocks, for in a little while after this marriage settlement, we find the brothers-in-law complain that Jacob had taken away all that belonged to their father, and Laban himself did not like it at all, for the next time he met his

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<sup>1</sup> Genesis xxx.

son-in-law, the latter innocently observed to his two wives that their "father's countenance is not toward me as before."

In the preceding story we observe *nothing more than a wise man taking advantage of his wisdom by directing the laws of Nature—as we should all endeavour to do—for his welfare.* The operations of Nature, in themselves, are blind, and work fatally for good or evil. This is the realm of necessity which Man conquers by knowledge. By this means he eventually attains the Liberty of Wisdom.

This leads us to the curative and ennobling influence exerted by the imagination on the organism. Just as morbid and deleterious effects are produced by the contemplation of a certain kind of mental images, so the opposite results are produced by the contemplation of another kind of mental images. But, unfortunately, at a certain stage of development, it is much easier to be affected by the evil images than by the good ones, and though there are splendid examples of sudden cures, I doubt whether, as phenomena, they can rival the bad effects, ranging, as the latter do, from comparatively trivial marks on the body to paralysis for life, and in many cases instant death.


*Facilis descensus Averni; sed revocare gradus—* The downward path is easy, but to turn back is uphill work. It is exceedingly annoying to have an image that one does not want, and even hates and loathes, recur over and over again with the most startling vividness, while an ennobling image that would buoy one up and transform one for the better, seems to betray the greatest coyness and reluctance

in making an appearance. Compare the difference in the impression produced by some ghastly object or some abnormal freak of nature, and the contemplation of some good idea or healing thought, and you will be astonished at the result.

The reader who ponders over the present chapter will perceive that the *difference in the results is due to the difference in the vividness of the mental picture*. Good intentions are of no avail. *There must be the photograph, clear, distinct, and definite, and this photograph, to be effectual, must be so intensely impressed that it obliterates the other images.* I come across some very amusing instances of the perversity of human nature, which shows itself in observing with the greatest ease every rule which should be disregarded, and in violating with equal facility every axiom that should be scrupulously adhered to. I remember once taking the greatest pains in impressing upon a certain individual the absolute necessity of keeping one idea well fixed in his head, that idea being the possibility of changing oneself for the better both as regards health and position in life. The next time he came, he had prepared the most ingenious arguments to prove to me the impossibility of such a thing. He had accidentally read a newspaper paragraph by a popular comic writer, in which that worthy pronounced it as his opinion that man is a puny creature with no good at all in him, and that, whether he tries to improve or not, it is all the same thing in the end. This casual opinion produced a far more vivid image in his mind than the impression I endeavoured to make. In the sixth chapter, on the Right Use of Imagination, I shall deal more fully

with the point, and show what can be done to train the imagination "in the way it should go."

The material body, in fact—like the crust of the earth, which to the superficial eye is solid and motionless, yet to the eye of the geologist is in a constant state of upheaval and subsidence—is like a lump of clay in the potter's hands, moulded incessantly for good or evil by forces, the chief of which is the vivid imagination. *Everybody carries his "Day of Judgment" with him every moment of his life,* for in his sphere is reflected the sum total of all his thought and action. The man *is* what he has thought and done, for the images of the past have stamped themselves upon him in such a way that the intuitive mind can read the record as in an open book.



## CHAPTER IV.

### ACTION OF IMAGINATION AT A DISTANCE.

WE now touch a point that requires very careful handling indeed, if we mean to hold the scales even between the two extremes of gross credulity and superstition on the one side, and unreasoning scepticism on the other. The phenomena to be met with are so various, startling, and removed from the ordinary surface current of life, that, to many people, the only solution of the problem is to regard them as nothing but grotesque phantasmagoria of a hideous dream.

However, with the clue presented in this volume, the student need not despair of finding a way out of the maze of alleged facts, and of determining the possibility or otherwise of various beliefs and legends that may before have appeared to him to owe their origin to the darkness of ignorance.

It will be desirable to recapitulate in brief the main ideas we have gone over.

Imagination was scientifically defined as the power of the mind to form images. This image-making has been characterised by the great German philosopher, Hegel, as the ordinary condition of thought of the generality of men and women.

The conclusion, then, is arrived at, that our minds are incessantly forming images of some kind or other according to the nature of our thought for the

time being. Thus, if we think of someone, a friend or an acquaintance, an image of that person, more or less vivid according to the intensity of our thought, is instantaneously formed by the mind.

The next step is to ascertain what relation, if any, exists between the mental image we have formed and the person thought of. This, in reality, is the crux of the whole question, for, if it could be shown that this mental image has nothing whatever to do with the person about whom we are thinking, then short work would be made of the whole of what has been called Magic and Witchcraft and Sorcery. And up till quite recently, Modern Science maintained the attitude of incredulity towards the subsensual world, for it was of opinion that there was no connection whatever between the two—the image formed in the mind of one person, and the person thought of at a distance.

But now the tables are turned. Modern Science can to-day conclusively demonstrate that thinking sets the ether in motion, and that consequently a wave of force is started on all sides which impinges on the brain of the person thought of.

We have still another point of great importance to ascertain. What effect can this wave of etheric force have upon the other person's mind? Science, again, settles the point conclusively. Force of any kind is affected in the production of results by two principal factors—the amount of power exerted, and the amount of resistance to be overcome.

Now, by applying this test to the action of one mind upon another, we can determine the effect likely to be produced on the mind of the person thought of,

when another mind at a distance forms an image; without any hesitation whatever, we can decide that in ordinary circumstances the effect is very small indeed, so small that for practical purposes it is not worth taking into serious consideration. But, though small, *it is not nil*. For scientific purposes, it is often absolutely necessary to measure infinitesimal quantities, for these very quantities, when added together, may amount to formidable proportions.

It will be useful to put the above in the form of a diagram.

1.            A ----->----- B

in London thinking of  
B, sets up a wave of  
etheric motion.

in New York, Mel-  
bourne, Paris, or  
Berlin, etc., may or  
may not be conscious  
of the wave, which,  
nevertheless, impinges  
upon his mental  
sphere.

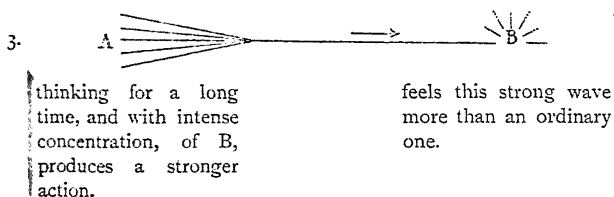


2. In A's mind, other  
waves are set up from  
all quarters, so that he  
may only think of B  
for an instant.

In B's mind, other  
waves, besides the  
wave started by A, are  
setting up a motion, so  
that he may think of  
A for a second, in  
answer to the impulse,  
but the other waves  
distract his attention.

Thus, in ordinary circumstances, neither A nor B could be expected to affect each other's minds by the images they form of each other.

Let us now proceed a step further and examine *a priori* what would take place if A thought of B *for a long time, and with intense concentration*. It is quite clear, in the first place, that A's thought sphere is different now from what it was when he thought of B only casually. The other etheric waves are swallowed by one wave of great force, which is directed towards B. In the second place, B's thought sphere must be affected by this cumulative force, and must feel it more than a single casual wave.



Such, in brief, is the explanation of Magic and Sorcery in every age and in every country. The province of Science, as I have pointed out in the previous chapters, is to find out the *principle* of an alleged fact or occurrence. And this, of course, is the province of Mental Science, understanding by the term, the Science of Mind pure and simple. Once the fundamental principle is thoroughly grasped, one can then rapidly survey the heap of facts from a higher ground, as it were, without wading through a tedious list of phenomena. At the present day this



standpoint is more essential than ever before, owing to the increasing number of books which treat of Occultism. The majority of the writers of these books are men of no practical experience whatever in the domain which they profess to elucidate, and their main object is to cater for the public demand in the same way as the sensational novelist writes a story of love or of adventure. I am not saying a word against this class of literature, my object being merely to point out that, *by the practical student who wants to become a scientific worker in Self-development, this kind of book must be avoided*—for the reason that it leads him off the right track by blunting his imagination and by wasting his time. A work of this kind is the “The Book of Black Magic and of Pacts,” by Mr. A. E. Waite, the author of which has been at great pains to collect a heap of facts and ceremonials, the greater part of which is nothing but rubbish, which had far better been left undisturbed in the dustbin of the past. The student should never forget that with the truth there has been generally mixed a lot of error and credulity. Those who attained what I should call real Magic Power—*that is, whose Will and Imagination had been cultivated to perfection*—were comparatively few. Along with this class there were two other classes, the students and aspirants who understood and wielded a certain, but not great, amount of magical power and the arrant knaves, cheats, and impostors who really knew and did nothing, but pretended to know and do a great deal. It is this last class that the Mental Scientist must scrupulously guard against, and it is this class, unfortunately, that writers like

Mr. Waite and others bring to the front in such works as "The Book of Black Magic."

Suppose, for example, that a symbol which, when thoroughly vivified according to the principle illustrated in the next chapter, becomes a weapon of great power to the illuminated mind of the individual who employs it, accidentally falls into the hand of another who regards it with blind veneration as "a thing in itself," to use a Kantian expression. The consequence is, it is misunderstood, and there begins to cluster round it a mass of delusion and imposture, which increases in proportion to the distance it has travelled from the mental condition that gave it birth. To copy this seething mass of delusion *verbatim*, without examining how much is based on truth and how much is fantastic rubbish, may be interesting from the point of view of the literary man, but it is of no value whatever to the earnest student who wants to ascertain for himself. If a person is interested in the study of chemistry, he proceeds straight off with a modern text-book, without bothering himself as to the opinions that prevailed a hundred years ago, because he is given to understand that chemistry requires actual experiment, not mere theory. Many of the older chemists entertained erroneous opinions, and the student of to-day is dealing with actual chemical laws, which are ascertained by direct experimentation and observation, and is often called upon to rectify the opinions of his predecessors. So with mental science. Some of the old writers contain splendid reading matter, but even the best of them entertain opinions which we now know to be erroneous. Thus Cornelius Agrippa, a very keen

mind, refers, in perfect good faith, to the belief that the ark had been kept from falling to pieces for several hundreds of years on the top of Mount Ararat, by a wonderful cement known to the ancients! But, on the other hand, there are very many passages based on close observation of Nature and direct experiment, and these passages, therefore, remain true for all time.

It is the work of Mental Science to ascertain the fundamental principles, and thus, while accepting what is correct in the old writers, to eliminate what is erroneous. It will then be seen that *after the pith and marrow of the doctrine of magic power has been extracted from the various ancient books it will correspond exactly to the main contention of this volume, that what is meant by Magic is Imagination and Will employed in the right way, and by the Black Art, or Sorcery, Imagination and Will employed for evil.* Certain laws of nature, such as the sympathy and antipathy of such and such objects to each other, are observed and made use of, and certain methods, more or less efficacious for exciting the imagination and strengthening the will (by which means the ether is violently set in motion), are employed.

I will now proceed to give extracts from various works that will prove of practical service to the student, and will serve to deepen his conviction of the latent powers of the human mind.

#### THE HEBREW KABBALA.

It is expressly stated in these writings which, though compiled in later times, undoubtedly contain

the older Jewish tradition, handed down by word of mouth, that to produce magical results two things, a very firm will, and a vivid imagination, are requisite. The impression of the spiritual world cannot remain clear in a mind that has little or no pictorial power, or that is continually distracted by commonplace images. It is for this reason that the enchanter retires into solitude and seeks to lead a life apart from the ordinary world. Thus only can he cultivate the imaginative power to the perfection necessary to acquire magical power. Peculiarities in food, dress, and outward behaviour will also assist in fortifying his imagination against the encroachment of the images of ordinary daily life, which, if allowed to affect his mind, would dull and weaken his power to form other images. The mind, when thus strengthened, possesses the power of acting directly upon nature, both near and at a vast distance. It can create and destroy, kill and cure, heal and hurt both men and animals. From the magical power of the mind proceeds the efficacy of blessings and curses. By making use of means appropriate to a given end, such as salves, ointments, oils, metals, and other objects of a peculiar nature, the inherent power of the mind is vastly increased in producing extraordinary effects. Incense and perfumes of certain kinds, also freshly-spilled blood, are auxiliaries of great efficacy. *But while some who use these methods succeed, others fail,—according to the power of the imagination and will.* Ecstasy and clairvoyance are described as the heightening of the imaginative faculty to an abnormal degree.

THE GREEK PHILOSOPHERS.

The glowing imagination of the Greeks has produced an indelible impression upon the mind of humanity, both by its mythology and its art. The ideal world was not suffered to remain in a far away sphere, but brought into direct contact with the actual. Hence the forms of beauty, the living images of gods and goddesses. The Greek felt the beautiful in himself, as well as in the spiritual and natural worlds, and the image-making power of his mind created a universal harmony of form. Man was not only made in the image of the gods, but was directly descended from them. The philosophy of Plato teaches that man originally, by the wonderful power of the Divine image implanted in him, had immediate command of the whole of nature, but gradually lost this power as the Divine image was obliterated in his soul. In the *Timæus* he says: "Originally man required neither arts nor laws, because he had everything, carried a living law within himself, and was himself a living image of truth." Also in the *Phaedrus* he says: "Before the soul sank into sensuality, and was embodied with it through the loss of the wings [ecstatical power of the imagination], he lived among the gods in the airy world, where everything was clear and true. Here he saw things only as a pure spirit. But now he is happy if he can use the *forms of the imagination as copies*, and collect gradually from them that which smooths his path and points out the way to the lost knowledge of the great, universal light. To this end the mysteries are especially serviceable, in part to

remind him of the holiest, in part to open the senses of his soul, by *using the images of the visible*. But they are comprehended only by the few, because their original and present connection is no longer generally understood." It will be noticed that the Platonic doctrine is precisely similar to the Christian doctrine—namely, that *man is made in the image of God*; therefore, as a logical conclusion, whatever power belongs to the Universal Spirit, is latent in the Individual Spirit. Consequently, the aim of the mysteries was to evolve or call forth this latent power. It will be seen, thus, that *imagination is precisely the same power in the Divine and the human worlds*.

Aristotle maintained that prediction of future events can be explained naturally by the power of the imagination, without calling in the aid of spirits. Plotinus, one of the most prominent of the Neo-Platonists, believed that out of the Divine sphere of the mind of God incessantly flowed images which sustained and controlled the material world. Other Greek philosophers entertained a similar view.

#### PARACELSUS.

In the western school of occultism, the name of Paracelsus will always occupy the first rank, though the impetuous and fearless spirit with which he exposed the stupidities of the medical system of his time did a great deal to detract from his fame, and stimulated his enemies to hand him down to posterity as a grotesque mixture of wisdom, charlatanry, and drunkenness. The following extracts from his works

explain his views on imagination. They are very important.

"It is possible that my spirit, without the help of the body, and through a fiery will alone, and without a sword, can stab and wound others. It is possible for me to bring the spirit of my adversary into an image, and then double him up and lame him according to pleasure. Man can hang disease on man and beast through curses; but it does not take effect by means of strength of character, virgin wax, or the like; *the imagination alone is the means of fulfilling the intention.* The imagination of man comes from the heart, which is the sun of the microcosm; and out of the microcosm proceeds the imagination into the great world. Thus the imagination of man is a seed which is material. (Compare the beginning of Chapter II.) *Determined imagination is the beginning of all magical operations.* Fixed thought is also a means to an end [the image formed in the mind must not be dissipated by other images]. I cannot turn my eye about with my hand, but the sternly-fixed imagination turns it wherever it will [Intuition and Clairvoyance]. The imagination of another may be able to kill me. A curse may be realised when it springs from the heart. And when anyone will lame or stab another, he must first, in imagination, thrust the weapon into himself; he must conceive the wound, and it will be given through the thought, as if it were done with the hands. No armour protects against magic, for it injures the inward spirit of life. Of this we may be assured that through faith and a powerful imagination only we can bring any man's spirit into an image. There requires no conjuration and ceremonies; circle-

making and incensing are mere humbug and juggling (they are efficacious as auxiliaries, but impotent in themselves). The human spirit is so great a thing that no man can express it; as God Himself is eternal and unchangeable, so also is the mind of man. If we rightly understood the mind of man nothing would be impossible to us on earth. *The imagination is invigorated and perfected through faith, for it really happens that every doubt breaks the operation.* [This can be scientifically explained on the same principle that two waves in any medium—water, air, or ether—when not perfectly synchronised, are known to the scientist to nullify each other. Tyndall explains this action in his works.] Faith must confirm the imagination, for faith establishes the will (and synchronises the waves of motion of the ether). *Because men do not perfectly imagine and believe, the result is that the arts are uncertain, while they might be perfectly certain."*

#### VAN HELMONT.

Van Helmont's writings are full of important truths, mixed with the prevalent ideas of his age. The following extracts are profoundly suggestive.

"The outward man is animal, and yet he is the true image of God. If, therefore, God acts through a hint or a word, *man must be able to do the same*, if he be God's true image. This original power must, therefore, belong to the inner man, if he will represent the spirit of God, and not of a frivolous being. And if we call this a magic power, the uninstructed only can be terrified by the expression. But if you prefer it, you can call it a spiritual power. About the name



I do not trouble myself; but I am accustomed to contemplate the thing itself as near as I can. There is, therefore, such a magic power in the inner man. But, as there exists a certain relationship between the inner and the outer man, this strength must be diffused through the whole man, only that it is more active in the soul than in the body. This magic power of man, which thus can operate externally, lies, as it were, hidden in the inner man. It sleeps and acts, without being awakened, like one drunken in us daily. This magical wisdom and strength thus sleeps, but by a mere suggestion is roused into activity, and becomes more living, the more the outer man of the flesh and darkness is repressed. Therefore, all our contemplations, prayers, watches, and fastings, all the castigations of our bodies, tend to the repression of the power of the flesh, and to maintain that divine and living spirit—strength in activity; and therefore should we praise God, who only in the spirit—that is, in the innermost heart of man—can be worshipped; and this, I say, the Kabbalistic or Magical Art effects; it brings back to the soul that magical yet natural strength which, like a startled sleep, had left it. [This describes precisely the aim of Yoga—to rouse the Kundalini—the coiled-up divine power which sleeps at the solar plexus. Van Helmont himself describes an extraordinary experience of transference of sensation from his brain to the solar plexus.] This magical strength is not only in the outer man, but to a degree also in animals, and perhaps in all other things, as all things in the universe stand in a relation to each other; or, at least, God is in all things, as the ancients have observed with a worthy correctness. Strength

lies concealed in man, merely through suggestion and power of imagination to work outwardly, and to impress this strength upon others, which then continues of itself, and operates on the remotest objects. Through this secret alone will all receive its true illumination—all that has hitherto been brought together laboriously of the ideal being out of the spirit, all that has been said of the magnetism of all things, of the strength of the human soul, of the magic of man, and of his dominion over the physical world. When, therefore, this peculiar magical power of man is shown to be a natural one, it was hitherto (as prevailed in the witchcraft persecution) an absurd thing to believe that the devil through its agency effected his own ends, and that the power of man was taken from him and conferred on the devil, the most despised of all creatures. *The magical power of man sleeps, and needs to be awakened;* which always remains true, if the object on which men will operate be not of itself already too much disposed to it; if its inner imaginative strength be not utterly opposed to the strength of the operator; or if the suffering part be not equally strong as, or even stronger than, the operative one. In the ancient world man desired the lost wisdom and the capacity for operating beyond himself. And in this consists pure primeval magic; not in superstitious practices and vain ceremonies which the Devil (that is, Ignorance), never idle in destroying what is good, has introduced. The spirit is everywhere diffused, and the spirit is the medium of magnetism; not the spirits of heaven and hell, but *the spirit of man which is concealed in him as the fire is concealed in the flint.* The human will makes itself

master of a portion of this spirit of life, which becomes a connecting property between the corporeal and the incorporeal, and diffuses itself like the light. In the case of a pregnant woman stamping an image of terror on the unborn child, the imaginative power of the mother, vividly excited, produces an idea, which is the connecting medium between the body and spirit. This transfers itself to the being with which the woman stands in the most immediate relation, and impresses upon it that image which the most agitated herself. Many herbs acquire an extraordinary power from the imagination of those who gather them."

CORNELIUS AGRIPPA.

Agrippa propagated the same doctrines as Paracelsus and Van Helmont. The gist of his teaching was that out of every body proceed ethereal images, which diffuse themselves through infinite space. On this account, bodies can operate on others at the most remote distances by means of the all-pervading ether, and one man can communicate with another at any distance.

MAXWELL.

M. Maxwell was a Scotch physician, who wrote about the ether and the magical power of man by will and imagination several years before Mesmer. "That which men call the world-soul is a life, as pure, spiritual, fleet, light, and ethereal as life itself. It is a life-spirit everywhere, and everywhere the same; and this is the common bond of all quarters of the earth, and lives through and in all. If thou canst

avail thyself of this spirit, and heap it up in particular bodies, thou wilt receive no trifling benefit from it, for therein consists all the mystery of magic. This spirit is found in nature free from all fetters, and he who understands how to unite it with a harmonising body possesses a treasure which exceeds all riches. According to the variety of natural directions and capabilities, an experienced artist can impart it to all bodies and to every man in a surprising manner. He who knows how to operate on men by this universal spirit can heal, and this at any distance that he pleases. He who knows this universal life-spirit and its application can prevent all injuries. There is a linking together of spirits, or of emanations, even when they are far separated from each other. There is an incessant outpouring of the rays of one body into another."

NEWTON.

The great Newton himself admitted the existence of "a very subtle spirit which penetrates through all, even the hardest, bodies, and which is concealed in their substance. Through the strength and activity of this spirit bodies attract each other, and adhere together when brought into contact. Through it, electrical bodies operate *at the remotest distances*, as well as near at hand, attracting and repelling."

POIRET.

Poiret was a mystical writer of the Middle Ages, who placed the power of the imagination very high. His doctrine is essentially the same as the preceding. As

God created the world through the inbeaming of His imagination and His will, so He conferred imagination on man, by the aid of which he can represent things to himself. *The active imagination could originally handle physical objects at a distance.* Through imagination and will man could operate on an animal in such a way as to compel the latter to come to him. Man could thus rule absent things in the same way as he now rules present ones, and *by the power of the word and the exalted imagination command the whole of nature.* As we move our bodies as we like through the secret force which flows from the mind into the bodily members, so we could operate on the rest of the world through the subtle influence flowing from us. The saints of old performed wonders through the power of the word, in conjunction with a vivid imagination and a strong will.

#### THE EASTERN THEOSOPHICAL SCHOOL.

Precisely similar to the preceding extracts from the mystic writers of the West, is the core of the Eastern teaching. One example—from the “Ocean of Theosophy,” by W. Q. Judge—will suffice. “The imagination is a most useful faculty with dynamic force. It is the picture-making power of the human mind. In the ordinary human person it has not enough training or force to be more than a sort of dream, but it can be trained. *When trained, it is the Constructor in the human workshop.* Arrived at that stage, it makes a matrix in the Astral substance through which effects will flow objectively. It is the greatest power, after Will, in the human assemblage.”

of complicated instruments. The modern Western definition of imagination is wide of the mark. It is impossible to get another term as good, because one of the powers of the trained imagination is that of making an image. This faculty may be pushed to a greater limit, which, when reached, causes the imagination to evolve in the Astral substance an actual image or form which may then be used in the same way as an iron moulder uses a mould of sand for the molten iron. It is therefore the king faculty, inasmuch as the will cannot do its work if the imagination be at all weak or untrained. For instance, if the person desiring to precipitate from the air wavers in the least with the image made in the Astral substance, the pigment will fall upon the paper in a correspondingly wavering and diffused manner. Clairvoyance, clairsaudience, and second-sight are all related very closely. Every exercise of any one of them draws in at the same time the others. Every sound produces instantaneously an image. Images and sounds are both caused by vibrations, and hence any sound made is preserved in the Astral Light from whence the inner sense can take it, and from within transmit it to the brain, from which it reaches the physical ear."

#### THE EGYPTIAN SCHOOL.

The following extracts from a valuable little book entitled "Egyptian Magic," by S. S. D. D., forming vol. viii. of *Collectanea Hermetica*, edited by Wynn Westcott, throw light on the views of imagination held by the priesthood of Ancient Egypt.

"The first necessity of the study of Magic among the Egyptians was the cultivation of all the faculties dormant in human nature. *For they considered human power only limited by weakness of will and poverty of imagination.* The Will-energy and Imaginative-thought are often symbolised by fire and water, and the power of the spirit by air, the Qabalistic Ruach. These are the divine Trinity of Father, Mother, and Son (sometimes called Heaven, Earth, and Mankind). . . . Rituals or Ceremonies, now simply regarded as a waste of time by those who have to assist at their celebration, had a potent effect when the symbolism of each action was fully recognised, and when *the imagination was excited and ultra-sensitive*, and the Will concentrated firmly and repeatedly on the object to be accomplished. The whole human Ego then being in a state of theurgic excitation, the Bai (spirit) descended, and the whole being became a luminous Khou or Shining Body of superhuman potency, the Augoeides of the Greek Mystics. This glittering body, established in the midst of the Sahu (Elemental Body), then by its radiation can awake corresponding potencies in nature. . . . The most potent magical formula was the identification of the Ritualist with the God whose power he was invoking. [This was done by the vivid imagination.] So increasing himself to an immeasurable greatness he leapt beyond all bodies, and transcending time became eternity. He became higher than all height, lower than all depth. He knew himself part of the great chain of Creation."

## CHALDEAN MAGIC.

The following extract is from vol. vi. of *Collectanea Hermetica*, entitled "The Chaldean Oracles of Zoroaster." Referring to the teaching of the Oracles, the author says—"Although Destiny, our destiny, may be 'written in the stars,' yet it was the mission of the Divine Science to raise the human soul above the circle of necessity, and the Oracles gave victory to that Masterly Will which

'Hews the wall with might of magic,  
Breaks the palisade in pieces,  
Speaks the master words of Knowledge.'

The means taken for that consummation consisted in the *training of the Will and the elevation of the Imagination*—a divine power which controls consciousness."

## MODERN SPIRITUALISM.

In spiritualistic literature it has been repeatedly stated that the way the spirits work in the manipulation of the physical plane is by concentrating their Imagination and Will, the former possessing the plastic power of condensing and diffusing matter, and the latter serving, as it were, as the motive force.

Extracts could be given *ad libitum* from various authors of repute and authority to demonstrate that *the wonders of Magic are summed up in the wonders of the imaginative faculty and will-force*. After having accumulated sufficient evidence to prove the validity of the fundamental theory of this volume, I shall now proceed to deal with the practical work which



has been carried on from time immemorial in every country inhabited by man. There has always been recognised the twofold division of the Knower and the Doer, the Seer or Clairvoyant and the Magician, corresponding to the two phases—passive and active imagination. The passive imagination was dealt with in the second chapter. We now have to consider the effects of the active use of Imagination.

#### ACTIVE IMAGINATION—SYMPATHY AND ANTIPATHY.

Every object whatsoever in the universe necessarily stands in the relation of positive or negative to every other object. Empedocles, the Greek poet, reduced everything to Unity, the properties of which are Attraction and Repulsion. Modern Science recognises the fact that Nature is based upon the duad, Positive and Negative. Without entering into a disquisition on the essential difference of Positive and Negative, it can be safely asserted that polarity is the foundation of all natural laws. If one object is in harmony with another object, the state of sympathy (derived from two Greek words, meaning to *feel* or *suffer with*) is said to exist between them; if one object is not in harmony with another, then antipathy (to feel or suffer against) exists. That sympathy and antipathy are due to varieties of motion of the ether is indisputable. In fact, sympathy may be described as a mutually expansive motion from centre to circumference, and antipathy as a mutually contractile motion from circumference to centre. Every person can easily verify this for himself or herself with a little

practice and attention. When A meets B for the first time he feels his whole being literally expand towards him, if the two natures are mutually sympathetic; but, if they are antagonistic, there is constraint and a feeling of uneasiness more or less pronounced, according to the degree of discord between the two sets of vibrations. Sympathy and antipathy exist not only in the human world, but also in the animal, vegetable, and mineral worlds.

To further enlarge upon this is not necessary for our present purpose, all that is essential for the student being to bear continually in mind that while Nature is a Unity, it is a unity of Attraction and Repulsion, of Love and Hatred, of Sympathy and Antipathy.

It is well known that in Chemistry the slightest addition or subtraction in the numerical value of atomic combination will make all the difference in the world—may turn a harmless compound into a dangerous explosive or a virulent poison, and *vice versa*. So with sympathy and antipathy. The slightest change in the conduct of one person towards another may convert friendship into enmity, or hatred into love. As Emerson has put it—

Speeding Saturn cannot halt;  
Linger—thou shalt rue the fault;  
If Love his moment overstay,  
Hatred's swift repulsions pay.

These two facts—the first being the natural law of Attraction and Repulsion, the second being the *instability of the whole of Nature*, which is flowing, not rigid—are the basis of the magical ideas of actively

*exciting* Attraction or Repulsion, Love or Hatred, in cases where the opposite states existed before. The slightest change in the rate of vibration of two spheres may bring about tremendous results, hence the practices of philtres, love-potions, images of love, images of hatred, etc. *A new mode of motion is thereby set up, which, according to its intensity, and the amount of resistance to be overcome, will tend to manifest its effect on the physical plane.* Once the principle is mastered, the same law will be seen to run through the most diverse practices. Thus, the Obi woman of West Africa worked on exactly the same principle as the European witch of the middle ages. For example, if antipathy was intended to be excited between two friends, two representative images were made, and put in a hidden place back to back, or with daggers aimed at one another. The more perfect the symbolism and ceremonial of hatred (and the practices were often unmentionable), the more probability of success in effecting discord. Again, if love was intended to be excited in the bosom of an obdurate fair one, her image was placed facing her admirer with every conceivable symbol of affection, such as fragrant perfumes, flowers, etc.

#### FASCINATION.

This is the binding of another by a glance or touch. It is principally effected by the direct gaze, as in the case of a snake and a bird; and in the days when witches and witchcraft were a household word, the greatest precaution was taken to prevent being taken by surprise, for if the witch darted her

evil glance full into the eyes of her victim, common belief asserted that it was all up with the poor wretch. The eye is the most expressive and powerful organ of the will. The following extract from Emerson<sup>1</sup> explains the power for good and ill exerted by the eye. "An eye can threaten like a loaded and levelled gun, or can insult like hissing or kicking; or, in its altered mood, by beams of kindness, it can make the heart dance with joy. *The eye obeys exactly the action of the mind.* Eyes speak all languages. They wait for no introduction, ask no leave of age or rank; they respect neither poverty nor riches, neither learning nor power, nor virtue, nor sex, but intrude and come again, and go through and through you in a moment of time. What inundations of life and thought are discharged from one soul into another through them! *The glance is natural magic.* If the man is off his centre, the eyes show it. You can read in the eyes of your companion whether your argument hits him, though his tongue will not confess it. There are asking eyes, asserting eyes, prowling eyes; *and eyes full of fate*—some of good, and some of sinister omen."

*In a word, the whole force of a man's character is focussed in the eye.* If the character is evil, the eye exerts a power corresponding to the strength of character behind, and so if it is good. The wildest stories of sorcery and witchcraft, as practised by the eye, are actual possibilities.

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<sup>1</sup> Essay on Behaviour.

TALISMANS AND AMULETS.

Talismans were substances of a certain kind, particularly metals, on which were engraved characters, letters, and symbols to *represent a strong mental image which would affect the motion of the ether surrounding the person for whom it was designed* in such a manner as to protect him against all adverse influences. The word is derived from the Greek *talisma*, and the Arab *tilsem*, which signifies a magic image. Amulets and charms belong to the same category, but they are not so elaborate as the talisman. The jewels worn on the breasts of the Jewish high priests were undoubtedly talismans designed to ward off evil influences, and to assist them in finding out the will of Jehovah. The famous formula "Abracadabra" was supposed to be a talisman of great efficacy in curing disease and performing other wonders, as were also the Gnostic interlaced triangles.

A great deal of exaggeration, of course, has clustered round the supposed efficacy of talismans and amulets, which have been a favourite subject with romancers of Eastern countries. It is certainly a fact that sensitives are peculiarly affected by a certain class of metals, precious stones, herbs, etc., and it is quite logical to conclude that the substance of a talisman may possess in itself a certain property or virtue of attraction or repulsion. And if, moreover, we take into consideration the fact that talismans were perfected only at electric and magnetic conditions favourable to the proposed idea or undertaking, represented by the aspects of the planets, it

can be pretty safely assumed that as an auxiliary to the action of the mind the talismanic image would be more or less potent, for it would serve to rivet the attention upon the idea—that is to say, the mode of etheric motion—represented by the talisman.

#### RINGS.

A favourite mode of concentrating, and, as it were, “crystallising” an idea, is by consecrating a ring and inscribing the idea upon it. The ring will then serve as a nucleus for other ideas to gather round and support. Suppose, for instance, a very timid man makes a ring for the development of self-confidence, boldness, and courage. He would take the idea of Mars, the god or symbol of dauntless courage and absolute freedom from fear, and would take advantage of the most suitable times to concentrate his attention upon it. The more vivid his imagination, the better would be the results, for if he could succeed in forming a “living” image of Mars, and fix it in that ring, his timidity would vanish like mist before the sun. For what after all is the difference between the hero and the coward? It is not absolute, but relative. Even the very bravest men have been cowards at times, and the most cowardly persons have, by a sudden change of polarity, displayed the most undaunted bravery. The idea, therefore, of a timid man deliberately cultivating courage is not by any means incongruous or impossible, for within him is the spark of divinity which, though temporarily smothered by gross matter, is not extinguished, and can at any moment, if the stimulus is sufficient and the conditions favourable,

leap forth into the glorious flame of spiritual consciousness, and absolute mastery of the lower self and the rest of Nature.

Rings, therefore, when made according to art—and I may here remark that, as a rule, the process can only be communicated *viva voce* by an experienced teacher or master who, freed from superstition and credulity, understands the real end and aim in view—exercise a great influence on the wearer both by fixing the mind on a certain idea and also by directly regulating the etheric motion around him. It is often surprising what small differences there are between “luck” and “ill-luck.” I knew an old gentleman whose two sons had gone to South Africa to seek their fortunes at a time when the country was beginning to be opened up a few years before the diamond mines’ rush. Both started from England with several hundred pounds in their pocket. In the course of their peregrinations they came across a clown in a travelling circus, comprising, I think, two ponies and a few odds and ends. This clown “luckily” bought a plot of ground for a mere trifle, and afterwards blossomed into a millionaire and great financier, while the other two lost all their money little by little, and had to send back for more to keep them going.

The properties of rings in ancient times strike us as too good to be true, but when we come to think of it, the stories are not one atom more marvellous than the actual romances which have happened in real life.

Take, for example, the celebrated ring of Gyges, the story of which Plato gives as follows<sup>1</sup>:—“Gyges

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<sup>1</sup> “The Republic,” ii. chap. 3.

was a hired shepherd with the then governor of Lydia. When a portion of the ground was torn up by a prodigious rain and earthquake, and an opening made in the place where he was grazing his flocks, in astonishment at the sight, he descended and saw other wonders besides, which men hand down in fables, especially a brazen horse, hollow, provided with doors, leaning against which he beheld inside a dead body, apparently larger than a man, with nothing on besides a gold ring on its hand, which he took off and came out. And when there was a meeting of the shepherds, as usual, for making their monthly report to the king about their flocks, he also came with the ring; and while sitting with the rest, he happened to turn the stone of the ring towards himself into the inner part of his hand; and when this was done, he became invisible to those who sat beside him, and they talked of him as absent; and, astonished at this, he again handled his ring, turned the stone outward, and on turning it became visible. On observing this, then, he made trial of the ring whether it had this power; and it always happened so, that when he turned the stone inward, he became invisible—when outward, visible. Perceiving this, he instantly contrived to be made one of the embassy to the king; and on his arrival he debauched his wife, and, with her, assaulted and killed the king, and took possession of the kingdom."

A very pretty story, you say, and think no more about it. But compare it with the incident of the clown in a small travelling circus, or with the story of the rise of some of the American millionaires in a few years from obscurity and abject poverty to the



possession of several million pounds sterling, and you can hardly decide which is the most marvellous and incredible. Take, again, the ring, which, turned towards the hand, makes the wearer invisible. Of course, this appears to the ordinary man an utter absurdity. But no one has any right to pronounce it an impossibility, for no one is master of all the laws of nature. It really depends upon the stage of development. A savage would declare the telegraph, the telephone, electric light, etc., absolutely incredible. Why? Because he cannot comprehend it. So with the present state of civilisation. A ring that makes the wearer invisible, when placed in a certain position, seems impossible. But how do you know? The best plan always is not to dogmatise, but to go on discovering and inventing till the absolute control of matter by mind has been attained.

Apollonius of Tyana, one of the grandest personalities in the annals of history, had seven rings presented to him by an Indian prince. He wore each on its own day, thus—Sunday's ring was consecrated under the Solar influence, Monday's under the influence of the Moon, Tuesday's under that of Mars, etc.

Solomon was said to possess a marvellous ring by which he controlled the elemental forces of Nature.

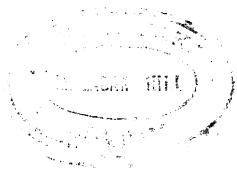
While the developing individual will use everything as means to the great end—Absolute Self-Mastery—he should bear in mind that *in himself lies the vivifying influence which can endow talismans and rings with real force.* Consequently, Man is the greatest symbol, talisman, and ring. The poem of "Guy," by Emerson, expresses this idea with great beauty.

and power. Guy is the ideal man. For the convenience of students I give it *in extenso*. All would do well to learn it by heart.

GUY.

*Mortal mixed of middle clay  
 Attempered to the night and day,  
 Interchangeable with things  
 Needs no amulets nor rings.  
 Guy possessed the talisman  
 That all things from him began ;  
 And as, of old, Polycrates  
 Chained the sunshine and the breeze,  
 So did Guy betimes discover  
 Fortune was his guard and lover :  
 In strange junctures, felt, with awe,  
 His own symmetry with law ;  
 That no mixture could withstand  
 The virtue of his lucky hand.  
 He gold or jewel could not lose,  
 Nor not receive his ample dues.  
 In the street, if he turned round,  
 His eye the eye 'twas seeking found.  
 It seemed his genius discreet  
 Worked on the Maker's own receipt,  
 And made each tide and element  
 Stewards of stipend and of rent ;  
 So that the common waters fell  
 As costly wine into his well.  
 He had so sped his wise affairs  
 That he caught Nature in his snares ;  
 Early or late, the falling rain  
 Arrived in time to swell his grain ;  
 Stream could not so perversely wind  
 But corn of Guy's was there to grind ;  
 The siroc found it on its way  
 To speed his sails, to dry his hay ;  
 And the world's sun seemed to rise  
 To drudge all day for Guy the wise.  
 In his rich nurseries, timely skill  
 Strong crab with nobler blood did fill ;*

The zephyr in his garden rolled  
 From plum trees vegetable gold ;  
And all the hours of the year  
With their own harvest honoured were.  
 There was no frost but welcome came  
 Nor freshet, nor midsummer flame.  
Belonged to wind and world the toil  
And venture, and to Guy the oil.



Those lines I have underlined are particularly suggestive to the occult student.

#### SPELLS, RUNES, MANTRAS.

Spells, Runes, Incantations, Conjurations, Charms, and Mantras are based upon the latent potency of sound when violently set in motion by the living will and vivid imagination.

There being no hard and fast line between the various forces of Nature, one mode of motion is convertible into another mode. Under certain conditions, a form can be *heard*, and a sound can be *seen*, for sound, like everything else in Nature, is a mode of motion of the subtle ether. Cosmic Ether itself is primarily divided into five modes of vibration by the action of the Great Breath. The mode with which sound is connected is the Âkâsa, which is said by the ancient Sanskrit authors to be the first differentiation of Primordial Matter.

The influence of sound must therefore be exceedingly powerful in bringing about magical results, for it is directly connected with the most subtle of the five kinds of Cosmic Ether. "Almost all charms," said an old writer, "are impotent without words, because words are the speech of the writer and the image of

the thing signified or spoken of. Therefore, whatever wonderful effect is intended, let the same be performed with the addition of words significative of the will or desire of the operator ; for words are a kind of occult vehicle of the image conceived or begotten, and sent out of the body by the soul, therefore all the forcible power of the spirit ought to be breathed out with vehemency and an arduous and intent desire."

The intimate connection between the poet and the magician has been pointed out in the first chapter, and it is not surprising, therefore, that a poet furnishes the words of a perfect spell which could be transformed by the living spirit into a deadly weapon. For simplicity, directness, and power, the incantation over the senseless figure of Manfred can be compared with the Scandinavian and old-world runes :—

Though thy slumbers may be deep  
Yet thy spirit shall not sleep ;  
There are shades which will not vanish,  
There are thoughts thou canst not banish :  
By a power to thee unknown  
Thou canst never be alone ;  
Thou art wrapt as with a shroud,  
Thou art gather'd in a cloud,  
And for ever shalt thou dwell  
In the spirit of this spell.  
Though thou seest me not pass by,  
Thou shalt see me with thine eye  
As a thing that, though unseen,  
Must be near thee, and hath been ;  
And when in that secret dread  
Thou hast turned around thy head,  
Thou shalt marvel I am not  
As thy shadow on the spot,  
And the power which thou dost feel  
Shall be what thou must conceal,

And a magic voice and verse  
Hath baptised thee with a curse ;  
And a spirit of the air  
Hath begirt thee with a snare :  
In the wind there is a voice,  
Shall forbid thee to rejoice.  
And to thee shall Night deny  
All the quiet of her sky :  
And the day shall have a sun  
Which shall make thee wish it done.  
And on thy head I pour the vial  
Which doth devote thee to this trial—  
Nor to slumber, nor to die,  
Shall be in thy destiny :  
Though thy death shall still seem near  
To thy wish, but as a fear.

Lo ! The spell now works around thee,  
And the clankless chain hath bound thee :  
O'er thy heart and brain together—  
Hath the word been passed—now WITHER !

Rune is derived from the Anglo-Saxon *run*, which means mystery. There is very little doubt that old Saxon poetry was originally intimately connected with occultism.

Perhaps the most elaborate system built up on the potentiality of sound is the Indian Mantra Shashtra. When we learn that the original Sanskrit writings on Mantras, called Agamas, mount up to 37,000,000 verses, we can form some idea of the stupendous character of this department of occult research.

The foundation of all mantras is the sound of Pranava, or OM, which, in Sanskrit literature, is the most sacred name of Ishvara, or The Infinite Spirit. This sound is said to be heard at the commencement of all sounds whatever, and springs directly from the Kundalini, the latent divine power coiled up and

asleep in every organism, till awakened by the power of self-development, or Yoga. Kundalini has fifty sounds, corresponding to the fifty letters of the Sanskrit alphabet. The idea of a mantra, therefore, is to unite sounds in a certain way that will produce a certain effect on the mode of motion of the Âkâsa. If one combination of sounds produces one effect, another combination of sounds produces another effect, and so on practically *ad infinitum*. Inasmuch as Om is the name of the great Power underlying the various manifestations of Nature, all powerful mantras must begin and end with Om. To become a Mantra-siddhi—that is, to acquire complete mastery over one or more mantras—the aspirant has to undergo a large amount of training, and, as a rule, receive practical initiation directly from a guru or master of the mantra. There is an elaborate process of finding out whether a certain individual will or will not succeed in eventually acquiring mastery of a mantra.

*The aim of Mantras is precisely the same as that of the other branches of occult science—to acquire control of nature, by destroying obstacles and enemies, attracting what one desires and repelling what one dislikes.*

Mantras may be composed of any number of syllables up to a thousand, but the short ones, comprising a few syllables only, are considered the most potent.

#### THE OMNIFIC WORD.

Just as in Sanskrit literature there is one word, Aum or Om, which represents the Living Spirit or Creative Power of the Universe, so every civilised race has instinctively developed the doctrine of the

Ineffable Name and the Omnipotent Word, the utterance of which by Man instantaneously produces extraordinary effects. The great name with the Hebrews was Yod He Vau He (Jehovah), which numerically means the Whole Universe, or God, Man, and Nature. Christendom developed the name of Jesus Christ as the Great Word, by pronouncing which, power was obtained over evil spirits. "In my Name shall ye cast out devils," etc. The Egyptians had sacred words leading up to the One Central Name. So, also, with the Greeks.

Students of this volume will understand that the real efficacy of The Living Word is not in the actual sound or its pronunciation, but in the Imagination and Will of the individual who invokes. I do not want it to be meant that I attribute no potency at all to the words as combinations of sounds, such, for instance, as the sound Om. Giving due allowance for the effect of the sound in itself, every thinker must come to the conclusion that *in The Divine Power asleep within man lies the real force*. Otherwise, how can identical results be produced by uttering different names? The Christian saints by invoking the name of Jesus Christ undoubtedly performed wonderful cures. But other individuals who had never heard of Jesus did the same. The Zendavesta declares that the sick are most surely healed by invocation of the Great Name. What Name? It could not be the name of Jesus Christ, because it was entirely unknown to the composers of the Zendavesta. The early Christians, of course, in their zeal, attributed the so-called "pagan" magical effects to the work of the devil, and the history of the Church of the Middle

Ages teems with anecdotes that show the monstrous behaviour of orthodox Christianity towards those who refused to come within the pale, and yet produced wonderful effects.

*When the imagination is not vivid and the will is not powerful, then no amount of invocation of the Ineffable Name will produce the desired effect.* This has given rise to the idea that the word has been "lost, stolen, or strayed." Considerable ingenuity is then displayed in the effort to discover anew the lost word of power. But, as one of the Greek poets, I think Hesiod, says, the way to the Hyperboreans is to be found neither by land nor by sea, and *nothing short of Spiritual Consciousness will restore the lost word.* This applies particularly to Freemasonry. Being now a Freemason myself, I speak more in sorrow than in scorn, and bewail the utter lack of anything approaching to the faintest glimmering of understanding of the mysteries of The Lost Word, at all events in English Masonry. I am told that American Masonry is more advanced.

#### THE MAGICAL IMAGE.

The Magical Image has played its part amongst all sorts and conditions of men and women, in every age, in every country. In the most barbaric African village its properties are as well known as in the most ancient civilisations. An image of a person was made of wax, wood, clay, or anything else that was suitable to the purpose, and pins, nails, and daggers were stuck all over it with the intention of communicating the wound to the victim at a distance, and torturing or killing him according to the intensity of the hatred.



It is generally supposed that witchcraft originated in the early portion of the dark Middle Ages of Europe. It is quite true that during the Middle Ages these practices were more openly prevalent, but they were carried on in secret here and there among all nations. In a Papal Bull issued by John XXII. in 1317, he complains that his own courtiers were proficient in the Black Art. They had mirrors, rings, circles, and magic images by means of which they could see what was transpiring at a distance, and could wound and kill. "*Imagines plumbeas vel etiam lapides fabricarunt, ut per eos contra salutem hominum molirentur.*" They have made images of lead or stone in order to undermine the health of men."

One of the stories of "The Ingoldsby Legends" is based upon the magical image, and as it gives, on the whole, *an accurate account*, in the author's droll and picturesque style, of attack and defence in this species of *guerre à mort*, I will give the leading points.

Master Thomas Marsh, of Marston Hall, a well-to-do Kentish yeoman, becomes restless and feverish, and after trying this and the other physic in vain, sends for Master Erasmus Buckthorne, the leech of Folkestone. He comes and finds his patient seated by the side of the mistress of the house. She rose as Erasmus entered the parlour, and bestowing on him a look fraught with meaning, quitted the room, leaving him in unrestrained communication with his patient.

"'Fore George, Master Buckthorne!" exclaimed the latter, as the leech drew near, "I will no more of your pharmacy—burn, burn, gnaw, gnaw—I had as lief the foul fiend were in my gizzard as one of your drugs.

Tell me, in the devil's name, what is the matter with me?"

Thus conjured, the practitioner paused, and even turned somewhat pale. There was a perceptible faltering in his voice as, evading the question, he asked, "What say your other physicians?"

"Doctor Phiz says it is wind, Doctor Fuz says it is water, and Doctor Buz says it is something between wind and water."

"They are all of them wrong," said Erasmus Buckthorne.

"Truly, I think so," returned the patient. "They are manifest asses; but you, good leech, you are a horse of another colour. The world talks loudly of your learning, your skill, and cunning in arts the most abstruse; nay, sooth to say, some look coldly on you therefore, and stickle not to aver that you are cater-cousin with Beelzebub himself."

"It is ever the fate of science," murmured the professor, "to be maligned by the ignorant and superstitious. But a truce to such folly; let me examine your palate."

Master Marsh thrust out a tongue long, clear, and red as a beetroot. "There is nothing wrong there. Your wrist; no, the pulse is firm and regular, the skin cool and temperate. Sir, there is nothing the matter with you."

"Nothing the matter with me, Sir 'Potecary? But I tell you there is the matter with me, much the matter with me. Why is it that something seems ever gnawing at my heart-strings? Whence this pain in the region of the liver? Why is it that I sleep not o' nights, rest not o' days? Why ——."

"You are fidgety, Master Marsh," said the doctor.

Master Marsh's brow grew dark; he half rose from his seat, supported himself by both hands on the arms of his elbow-chair, and in accents of mingled anger and astonishment repeated the word "Fidgety!"

"Ay, fidgety," returned the doctor, calmly. "Tut, man, there is naught ails thee save thine own overweening fancies. Take less of food, more air, put aside the flagon, call for thy horse; be boot and saddle the word! Why, hast thou not youth?"

"I have," said the patient.

"Wealth and a fair domain?"

"Granted," quoth Marsh, cheerily.

"And a fair wife?"

"Yea," was the response, but in a tone something less satisfied.

"Then arouse thee, man, shake off this fantasy, betake thyself to thy lawful occasions—use thy good hap—follow thy pleasures, and think no more of these fancied ailments."

"But I tell you, master mine, these ailments are not fancied. I lose my rest, I loathe my food, my doublet sits loosely on me—these racking pains. My wife, too, when I meet her gaze, the cold sweat stands on my forehead, and I could almost think——" Marsh paused abruptly, mused a while, then added, looking steadily at his visitor, "These things are not right; they pass the common, Master Erasmus Buckthorne." A slight shade crossed the brow of the leech, but its passage was momentary; his features softened to a smile, in which pity seemed slightly blended with contempt.

"Have done with such follies, Master Marsh. You

are well, an you would but think so. Ride, I say; hunt, shoot, do anything; disperse these melancholic humours, and become yourself again."

"Well, I will do your bidding," said Marsh, thoughtfully. "It may be so; and yet—but I will do your bidding. Master Cobbe of Brenzet writes me that he hath a score or two of fat ewes to be sold a pennyworth. I had thought to have sent Ralph Looker, but I will essay to go myself. Ho, there! saddle me the brown mare, and bid Ralph be ready to attend me on the gelding."

An expression of pain contracted the features of Master Marsh as he rose and slowly quitted the apartment to prepare for his journey; while the leech, having bidden him farewell, vanished through an opposite door, and betook himself to the private boudoir of the fair mistress of Marston.

The proceedings in the boudoir were carried on with extreme secrecy, and a sentinel in the person of José, the page, was posted at the door. But a sentinel at the door is of little use when a spy is hidden in the room itself. This was Miss Marian Marsh, a rosy-checked, laughter-loving imp of some six years old, but one who could be mute as a mouse when the fit was on her. A handsome and highly-polished cabinet of the deepest ebony occupied a recess at one end of the apartment. This had long been a great subject of speculation to little Miss. Her curiosity, however, had always been repelled; nor had all her coaxing even won her an inspection of the thousand and one pretty things which its recesses no doubt contained. On this occasion it was unlocked, and Marian was about to rush forward in eager anticipation of a peep

at its interior, when, child as she was, the reflection struck her that she would stand a better chance of carrying her point by remaining *perdue*. Fortune for once favoured her; she crouched closer than before, and saw her mother take something from one of the drawers, which she handed over to the leech. Strange mutterings followed, and words whose sound was foreign to her youthful ears. Had she been older, their import, perhaps, might have been equally unknown. After a while there was a pause; and then the lady, as in answer to a requisition from the gentleman, placed in his hand a something which she took from her toilet. The transaction, whatever its nature, seemed now to be complete, and the article was carefully replaced in the drawer from which it had been taken. A long, and apparently interesting conversation then took place between the parties, carried on in a low tone. At its termination, Mistress Marsh and Master Erasmus Buckthorne quitted the boudoir together. But the cabinet! ay, that was left unfastened; the folding-doors still remained invitingly expanded, the bunch of keys dangling from the lock. In an instant the spoiled child was in a chair; the drawer so recently closed yielded at once to her hand, and her hurried researches were rewarded by the prettiest little waxen doll imaginable. Long before Madam Marsh had returned to her sanctum, Marian was seated under a laurestinus in the garden, nursing her new baby with the most affectionate solicitude. "Susan, look here! see what a nasty scratch I have got upon my hand," said the young lady.

"Yes, Miss; that is always the way with you! mend, mend, mend, nothing but mend. Scrambling

about among the bushes, and tearing your clothes to rags."

"But I have not torn my clothes, Susan, and it was not the bushes; it was the doll; only see what a great ugly pin I have pulled out of it! and look, here is another!"

As she spoke, Marian drew forth another extended piece of black pointed wire (hairpin).

"And pray, Miss, where did you get this pretty doll, as you call it?" asked Susan, turning over the puppet, and viewing it with a scrutinising eye.

"Mamma gave it me," said the child. This was a fib.

"Indeed!" quoth the girl, thoughtfully; and then, in half soliloquy, and lower key, "Well, I wish I may die if it doesn't look like master! But come to your dinner, Miss! Hark! the *bell is tolling One!*"

"Meanwhile, Master Thomas Marsh and his man Ralph were threading the devious paths that wound between Marston Hall and the frontier of Romney Marsh. An hour's riding had brought them among the woods of Acryse, and they were about to descend a leafy lane, when a sudden and violent spasm seized on Master Marsh, and nearly caused him to fall from his horse. With some difficulty he succeeded in dismounting and seating himself by the roadside. Here he remained for a full half-hour in great apparent agony; the cold sweat rolled in large round drops down his clammy forehead, a universal shivering palsied every limb, his eyeballs appeared to be starting from their sockets, and to his attached, though dull and heavy serving-man, he seemed as one struggling in the pangs of impending dissolution. His groans rose thick and frequent; and the alarmed

Ralph was hesitating between his disinclination to leave him, and his desire to procure such assistance as one of the few cottages, rarely sprinkled in that wild country, might afford, when, after a long-drawn sigh, his master's features as suddenly relaxed; he declared himself better, the pang had passed away, and, to use his own expression, he 'felt as if a knife had been drawn from out his very heart.' With Ralph's assistance, after a while, he again reached his saddle; and though still ill at ease from a deep-seated and gnawing pain, which ceased not, as he averred, to torment him, the violence of the paroxysm was spent, and it returned no more."

In a little while Marsh reaches a village where a country fair is in full swing. He attracts the notice of a travelling wonder-worker, who clairvoyantly perceives the whole situation immediately he sets eyes on the sufferer. The hints he throws out touch Marsh to the quick, and when the latter questions him, he makes the decided reply:—"This know I, Master Thomas Marsh," said the stranger, gravely, "that thy life is even now in peril; evil practices are against thee; but no matter, thou art quit for the nonce—other hands than mine have saved thee. Thy pains are over. Hark! the clock strikes One!"

"A change, and that a sudden and most marvellous, hath indeed come over me; I am free, I breathe again, I feel as though a load of years had been removed; and—is it possible, hast thou done this?"

"Thomas Marsh," said the doctor, pausing, and turning for the moment on his heel, "I have *not*. I repeat that other and more innocent hands than mine have done this deed. Nevertheless, heed my counsel

well! Thou art parlously encompassed; I, and I only, have the means of relieving thee. Follow thy courses; pursue thy journey; but, as thou valuest life, and more than life, be at the foot of yonder woody knoll what time the rising moon throws her first beam upon the bare and blighted summit that towers above its trees."

Marsh keeps the appointment punctually. He is made to see in the magic mirror what takes place in his wife's boudoir. At nine o'clock a determined attempt was to be made to bring the attack on his life to a climax, and kill him outright. The doctor and his companion, who has for the occasion assumed the appearance of a black cat, are conducting the defence, unknown to the attacking party. Buckthorne aims a deadly blow at the image, but to the surprise of the three persons in the boudoir, the object was not hit, whilst the weapon was shivered to pieces up to the hilt. A second trial is a little more successful, for Marsh had not drawn his finger quick enough into the protecting bath, and the dagger is seen to stick to the corresponding figure of the image.

"Great dissatisfaction, not to say dismay, seemed to pervade the conspirators (as shown in the mirror); Dame Isabel was closely inspecting the figure's wounded hand, while José was aiding the pharmacopolist to charge a huge petronel with powder and bullets. The load was a heavy one; but Erasmus seemed determined this time to make sure of his object. Somewhat of trepidation might be observed in his manner as he rammed down the balls, and his withered cheek appeared to have acquired an increase of paleness; but amazement rather than fear was the



prevailing symptom, and his countenance betrayed no jot of irresolution. As the clock was about to chime half-past nine, he planted himself with a firm foot in front of the image, waved his unoccupied hand with a cautionary gesture to his companions, and, as they hastily retired on either side, brought the muzzle of his weapon within half a foot of his mark. As the shadow form was about to draw the trigger Marsh again plunged his head beneath the surface; and the sound of an explosion, as of fire-arms, mingled with the rush of water that poured into his ears. His immersion was but momentary, yet did he feel as though half suffocated; he sprang from the bath, and as his eye fell on the mirror, he saw—or thought he saw—the Leech of Folkestone lying dead on the floor of his wife's boudoir, his head shattered to pieces, and his hand still grasping the stock of a bursten petronel. He saw no more; his head swam; his senses reeled, the whole room was turning round, and, as he fell to the ground, the last impressions to which he was conscious were the chucklings of a hoarse laughter, and the mewings of a Tom Cat!

“Tenfold was his astonishment when, after retracing in silence their journey of the preceding day, the Hall, on their arrival about noon, was found in a state of uttermost confusion. No wife stood there to greet with the smile of bland affection her returning spouse; no page to hold his stirrup. The doors were open, the rooms in most admired disorder; men and maidens peeping, hurrying hither and thither, and popping in and out like rabbits in a warren. The lady of the mansion was nowhere to be found. José, too, had disappeared; the latter had been last seen

riding furiously towards Folkestone early in the preceding afternoon; to a question from Hodge, gardener, he had hastily answered that he bore a missive of moment from his mistress. The lean apprentice of Erasmus Buckthorne declared that the page had summoned his master in haste, about six of the clock, and that they had rode forth together, as he verily believed, on their way back to the Hall, where he had supposed Master Buckthorne's services to be suddenly required on some pressing emergency. Since that time he had seen nought of either of them; the grey cob, however, had returned late at night, masterless, with his girths loose and the saddle turned upside down. Nor was Master Erasmus Buckthorne ever seen again. Strict search was made through the neighbourhood, but without success."

The tale of "The Leech of Folkestone" is a *true* story. I do not mean to imply that the *dramatis personæ* were actual realities, and existed in flesh and blood exactly as the story-teller narrates. The "truth" of "Hamlet" or of "Macbeth" is not in the least affected by the question whether such personages as Hamlet or Macbeth ever existed. The sole consideration in poetry and romance is whether the characters depicted *represent truly and correctly an idea, or thought, or principle*; in other words, whether they reveal to us the hidden world of causes underlying the phenomena of actuality.

In this sense, therefore, "The Leech of Folkestone" is a perfectly *true* story. It delineates accurately a certain sphere of action, and represents the spirit of the magical image far better than a collection of actual incidents which have occurred in real life.

*Though the material image is a powerful aid in the operation, nevertheless the real weapon, of course, is the vivid imagination, as has been explained by Paracelsus and others.* And here, again, fiction is not behindhand, for it represents its heroes and heroines as capable of acting by Will and Imagination alone, without recourse to the material image. Lytton in "The Coming Race" describes the Vrilya as employing only this weapon in the destruction of their enemies. Examples of this power are given in the romances of "Zanoni," "She," "A Romance of Two Worlds," and other stories.

Now, if there was absolutely no "truth"—in the sense referred to above—in such tales, it is inconceivable that men and women should write or read such stupid and silly stuff. But the progress of the present age is so rapid that, undoubtedly, before long these subtle powers will be brought into active play on the stage of ordinary life. A very significant straw, showing which way the wind is blowing, has already been presented within the last few years.

MRS. ANNA KINGSFORD.

Whatever opinion is entertained about Mrs. Anna Kingsford, it is impossible to deny that she is one of the most interesting and remarkable characters of the latter half of the nineteenth century. In the first place, she is a type of "woman free," who boldly and fearlessly strikes out on a path of her own, without being bound by the orthodox conventionality which relegates women to the domestic sphere purely and simply. In the second place, she was a "sensitive"

of the very highest order, and if the conditions of her life had been more favourable, there is no doubt that her work would have produced better results. As it was, she was unbalanced, with the negative pole developed out of all proportion to the positive. Maitland,<sup>1</sup> her biographer, says—"She did not know that, as a sensitive of sensitives, her very will was at the mercy of one who knew how, without opposing it, to turn it in his own direction. Already had she begun to see and speak from his (her French professor's) point of view, under the impression it was her own, and not knowing that she was but reflecting him." This want of will is plainly indicated by the contour of her mouth, as shown in the two portraits given to the world in her biography. It is a most interesting, pretty, and, to a certain extent, fascinating face, but there is a fatal want of firmness in the mouth, which would render her incapable of positive magical will-force. As the sensitive and the secess, however, want of positivity was not a drawback to her. The same remark applies to Madame Blavatsky, the rival star, who was a remarkable sensitive, but had not a balanced will. Their personal want of will, it may be remarked, does not detract from the value of their writings. The following passage is noteworthy from many points :—

Entry in her Diary.<sup>2</sup>

"November 17, 1886. I wish to write down some thoughts and instructions received about the distinction between 'white' and 'black' magic. The

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<sup>1</sup> "Life of Anna Kingsford," vol. i. p. 185.

<sup>2</sup> *Ibid.*, vol. ii. p. 271.

subject arises out of a controversy between Countess Wachtmeister and myself, as to whether it is or is not justifiable to 'will' the destruction of evil men. My position is this:—'Black' magic consists in magic exercised from the plane of the personal principle in man, or unregenerate self, the *anima bruta*. This personal principle concerns itself only and solely with personal emotions and motives. Thus, a witch or sorcerer bewitches, or wills evil to one who has brought himself into antagonism with the *persona* of the operator, and against whom the latter feels resentment. Such was invariably the case in all mediæval charges against witches. *Magical practices were, and still are, resorted to for obtaining the sickness, death, or affliction of persons for whom the operator had conceived hatred, or from whose decease some personal gain was expected.* In all such cases the *lower personality* alone operated, in defiance or disregard of the Divine Will. The witch assumed the entire responsibility of the act, and brought to bear on its execution the most intense and concentrated personal consciousness. *The whole question is, therefore, like all occult questions, one of planes or levels.* An act which, undertaken and executed from a lower plane, is an assassination, becomes, when undertaken and executed from a higher plane, an expiatory sentence; just as that which is, from the lower plane, lust, is from the higher, love.

"'White' magic is, then, precisely the exercise of magical power from the impersonal plane; that is, from the level of the *anima divina*. *Such magic can in fact be exercised only by the adept or initiate, because the exercise depends, first, on knowledge, and secondly, on discipline.* Knowledge first, because it is necessary for the operator to understand the difference between his art and that of the dealer in sorcery, and to know God. Secondly, *he must be disciplined,*

because, unless he is able to root out himself and his own egoism entirely from his spirit, and to bring this spirit under perfect control and into complete union with the Kosmic will, he must fall short of his design and incur danger.

“The White Magian, then, works by means of prayer, and the more truly prayerful he is, the more successful he will be in his art. Under these conditions, and having carefully examined into his motives, and seen reason to believe himself free from all personal feeling about or towards the person concerned in his operations, and being free from passion, malice, and emotion of all kind arising from personal motives, he may practise his art in the fear of God. *But unless he is a very great adept, and very profoundly experienced, he had better refrain from any direction of his will for the purpose of destroying anyone* from whose decease he can possibly, directly or indirectly, derive any personal advantage, gain, advance, or gratification. It is best that he should never even have seen the person concerned, or in any way have come into personal collision with him. The conditions being such as accord with these rules, the White Magian is authorised to undertake an act of execution in the same spirit and with the same motive, and in the same frame of mind, as he would entertain in the act of destroying a noxious beast, or a venomous reptile, or creeping thing. Being a Magian, he has, of course, a spirit of discernment, and will not direct himself against any but real malefactors, *i.e.*, oppressors of the poor and innocent, tyrants, and public criminals. Such men may be compared with pestilential creatures, whose evil lives poison the moral atmosphere of the planet, and whose removal from it is a divine act. Part of the work of Man as the Redeemer of the world is the work of the Destroying Angel, the purger

and deliverer, the smiter of monsters, ravenous beasts of prey, dragons, and ogres.

"Ogres are men who have forfeited their manhood, and who are therefore in the category of carnivorous and dangerous beasts. The Magian who undertakes to rid the earth of these embarks in a perilous adventure, since everything depends on his singleness of heart and purpose. Uniting himself with the will of God, and committing himself to it, he implores God, if it be His will, to free the earth and mankind from the human plague incarnate in such an one. Then, *concentrating and projecting his will as though it were a sword* in the hands of God, he devotes it to the destruction of the ogre or monster designated, accepting for himself the peril to which the combat exposes him, and desiring only the salvation and redemption of the oppressed. The Magian merely formulates and gives definite direction to the vague and unexpressed desire of all virtuous men, namely, to be delivered from such and such a tyrant. And, indeed, whenever this desire is sufficiently intense and widely felt, it suffices of itself to work the destruction of the man who is its object. 'The will of the people is the death-warrant of the oppressor. Tyrants die by the will of the nation.' *And by and by, when the discernment between good and evil becomes more definite and general*, when the love of good and the abhorrence of evil become strong in the people, and when wrong-doing becomes intolerable, not to a few individuals only, as now, but to the whole people, it will be impossible for tyrants to continue to exist.

"Karma, therefore, is not baffled, but is fulfilled by the sentence of justice which the Divine Magian helps to carry out. His will is the focus of the divine forces, which always work through human channels. *The Divine Will, whether for grace or for vengeance,*

*whether for blessing or cursing, formulates itself through human agencies.* This is the law of the universe. The evil man, by his evil acts, draws upon his head the Karma of those acts, the wrath of God, *formulated through the will of a human agent.* The work of the White Magian, then, lies in the educated direction of the Kosmic will-current, *concentrating this, as a burning-glass the solar rays, and bringing it to bear on a certain point.* The act of consuming thereby produced is not his act, but that of the solar heat, polarised by his means. That the will of an outraged people does not produce this effect in the present day is due only to the fact that the people, unlike the adept, are wanting in knowledge, and do not know how to polarise their will-force. *It is diffuse, and consequently impotent. The Magian does consciously, and according to method, and therefore effectively, what the people do unconsciously and confusedly, and therefore ineffectively. Where they vaguely wish, he intently wills."*

That extract marks Anna Kingsford as a great seeress. She sees into the future and prophecies. But when it comes to the practical application of her doctrine, she flagrantly violates the laws she sees laid down to guide the Magian, and, in short, "is condemned out of her own mouth." She asserts that the Magian must possess Will and Discipline, and she herself was grievously lacking in both! Is it, therefore, probable that she succeeded in killing Paul Bert and Claude Bernard by her will? Not that such a thing is theoretically impossible; the question is, *whether such and such an individual possesses sufficient force.* The point always is, to distinguish between a possibility and the truth of an alleged occurrence.



Entry in her Diary.

"Paris, November 12. 'Mort de M. Paul Bert. La nouvelle de sa mort, arrivée Jeudi soir à quatre heures, n'a surpris personne.' Yesterday, November 11, at eleven at night, I knew that my will had smitten another vivisector! Ah, but the man has cost me more toil than his master, the fiend Claude Bernard. For months I have been working to compass the death of Paul Bert, and have but just succeeded. But I *have* succeeded; the demonstration of the power is complete. The will *can* and does kill, but not always with the same rapidity. Claude Bernard died *foudroyé*; Paul Bert has wasted to death. Now only one remains on hand—Pasteur, who is certainly doomed, and must, I should think, succumb in a few months at the utmost. Oh! how I have longed for those words—'Mort de M. Paul Bert'! And now—there they actually are—complimenting, congratulating, felicitating me. I have killed Paul Bert, as I killed Claude Bernard, as I will kill Louis Pasteur, and after him the whole tribe of vivisectors, if I live long enough. Courage; it is a magnificent power to have, and one that transcends all vulgar methods of dealing out justice to tyrants."

"Thus did she again," remarks her biographer, "vindicate her endowment with the third of the 'Four Excellent Things' which constitute the equipment of 'Hermes, Son of God, slayer of Argus, Archangel,' as described in the Divine hymn she had been instrumental in recovering:—

"Upon thy side thou wearest a sword of a single stone, two-edged, whose temper resisteth all things.

*"For they who would slay or slave must be armed with a strong and perfect will, defying and penetrating with no uncertain force."*

PART II.

THE DYNAMICS OF IMAGINATION.

## CHAPTER V.

### VIVIFYING THE IMAGINATION.

IN the preceding chapters, imagination has been dealt with from the standpoint of Kinematics, the science which considers motion of any kind in a purely geometrical aspect. Imagination has been scientifically analysed and defined, and the possibilities of its action upon the organism, and at a distance, from the two aspects of negativity and positivity, have been thoroughly considered. It has been shown that imagination can play the part of angel and of devil, and that its wonders reach as high as Heaven and extend as low as Hell. As has been repeatedly stated, the province of Science is to critically and coldly examine facts as facts without regard to good and evil. Before we can choose between good and evil, we must ascertain correctly what is good and what is evil. Having done this, we are in a position to select the one and avoid the other.

Having thus disposed of what can be called the "Kinematics" of Imagination, we now naturally proceed to consider it from the standpoint of "Dynamics," the science which is more particularly concerned with *force in relation to motion*, and does not deal with motion in its purely abstract or geometrical aspect. To make my meaning thoroughly clear, let me put it in another way. Having, in the first four chapters,

given a bird's-eye view of the whole realm of imagination, and presented a comprehensive theory of the action of imagination in *the world that lies beneath the surface of ordinary life*, I shall, in the next three chapters, briefly deal with the methods to be adopted by the ordinary individual, living the ordinary life, who endeavours to improve his imagination, and to turn it to his advantage and profit.

To be wise, is to know not merely what is possible in the abstract or in certain circumstances, but what is possible to be done by you, or what is best to be done, at the present moment, and in the circumstances in which you are now placed.

Obviously, *the first thing to be done is to vivify the imagination as a pictorial power*—that is, to see clearly the idea intended to be represented by a certain symbol. By the Science of Correspondence, Swedenborg meant that Nature, as a whole, and in its parts, is the symbol of Spirit; in other words, that a particular fact corresponds to a particular idea or thought. The same thing, precisely, is meant in the Hermetic Axiom, *As below, so above*. The poet sees this radical correspondence between the material and spiritual planes, and he therefore employs words as symbols, and scatters metaphors and similes profusely throughout his pages. The more one studies language as the expression of ideas, the more clearly this natural correspondence dawns upon the mind.

To give a few examples. The word "supercilious" now means haughty, arrogant, overbearing. It is derived from the Latin *super* and *cilium*, which literally means over or above the eyebrow. To raise the eyebrow is to express surprise or disdain or

arrogance. Thus a natural act, intimately corresponding to an idea or feeling in the mind, comes in time to express symbolically a certain mental and physical attitude which does not necessarily involve raising the eyebrows.

"Transgression" is now used to denote a moral offence, or violation of law, and, in the language of theology, refers to the same condition as "sin." In its original signification, it means stepping across a line or a limit, in which no moral obliquity would be involved. In fact, the very word "obliquity" only refers to the condition of being slanting, and not perpendicular or parallel. Thus we see that two purely physical facts are ultimately used to represent mental and spiritual facts. To step beyond a line or limit suggests the line or limit constituted by Justice, Truth, Virtue, or The Laws of Nature; and the person who steps beyond the line drawn by the imaginative faculty is eventually declared to have "transgressed."

"Right" means straight. Therefore to do right is to go forward in a straight line. "Wrong" comes from the Anglo-Saxon *wrang* or *wringam*, and means the opposite of right, that is, what is twisted or crooked or warped from the straight line. The two words constitute perfect natural symbols of mental conditions, and are used accordingly to express them.

"Spirit" means the breath, or breathing, and is intimately associated with life in the act of respiration. By degrees it is used to express something invisible, subtle, and fine, opposed, in fact, to what can be seen or felt by the senses. Eventually it symbolises the Underlying, Invisible Substance of the Universe, under the designation of "The Great

Spirit," Mahishvara in Sanskrit, and Yspryd Mawr in Welsh. On this idea of The Breath, the ancient Sanskrit writers have built their stupendous edifice of occult philosophy.

"Emotion" comes from the Latin *e* and *moveo*, meaning motion from or out of, and, at last, is exclusively used to express mental motion. "Passion" comes from *patior*, I suffer, and signifies a passive state or mood, opposed to self-control. "Control" means a counter register, and thus easily comes to mean "checking" by showing a different list. So that self-control would refer to the state in which the individual is able to "check" his passive moods by an active mood in which reason or will continually exhibits a list of contrary ideas.

"Heaven" literally means the vault of the sky which was originally supposed to have been "heaved" up (Anglo-Saxon, *hebban*) from the earth. For a long time the pious of all nations located the abode of eternal felicity in the blue vault which had somehow or other been "heaved up" above *terra firma*. This idea of "heaven" still lingers on, in touching simplicity, in blood-curdling melodrama, where the heroine, as a last and desperate resource, makes a direct appeal to the "flies" overhead. I have never yet seen this movement, when skilfully timed and gone through in a decent manner, fail in "bringing down the house."

Hell is the natural opposite of the "heaved-up" vault, and comes from the Anglo-Saxon *helan*, to hide or conceal from view. It therefore signifies what is hidden *below terra firma*, and by an easy transition is used to designate the condition of those

who have no right to be admitted to the realm above. Inasmuch as they have disappeared from mother earth, argued the primitive understanding, and they cannot get *up*, they must get *down below*. Here, again, melodrama is of great service, for the heroine invariably points her forefinger to the floor of the stage when she reminds the villain of his ultimate destination.

Examples such as these, of the intimate relation between the word and the idea which it represents, the earnest student can multiply with great profit, for the more the imagination is trained to see at a glance the idea hidden in the symbol, the better and quicker will be the results attained in Self-development, until the grand result—the perception of Nature as the symbol of Mind and Spirit—will be eventually reached.

A question, therefore, of the very first importance is how to read. *The cardinal rule is to see the idea or ideas contained in the book that you are reading.* As this feat is often an impossibility to the beginner, strenuous efforts should be made to picture vividly the ideas of separate paragraphs and sentences. To start with, *you must carefully discriminate between this perception of ideas, and committing the words to memory.* To learn a passage by rote means nothing more than a mechanical record of symbols, not *penetration to the hidden meaning of symbols.* The two are sometimes antagonistic to each other. For instance, a person may be absolutely letter-perfect in the Ritual of, we will say, the Catholic Church, or the Church of England, or such a society as Freemasonry ; he may

be able to start off at any point and repeat the words without a single mistake. In fact, he becomes for the occasion a human parrot pure and simple, and the one thing more he wants to emulate Polly is to borrow a few feathers.

The student must, therefore, beware that he does not fall into this pitfall of mechanical repetition. In reading a book his first and only thought should be, what does such and such a sentence or passage mean, and what is the writer driving at?

Of course, it often happens that the writer does not know himself what he is driving at, but struggles bravely onward, not because he has something to say, but because he has to say something. This, in particular, is a vicious habit of speakers, especially politicians, who sadly waste their own and their hearers' time by spinning out a long story of what could be said in five minutes at the utmost. Emerson refers to this vice as follows: <sup>1</sup>—"A man's power to connect his thought with its proper symbol, and so to utter it, depends on the simplicity of his character, that is, upon the love of truth, and his desire to communicate it without loss. The corruption of man is followed by the corruption of language. When simplicity of character and the sovereignty of ideas is broken up by the prevalence of secondary desires, the power of nature as an interpreter of the will is in a degree lost; new imagery ceases to be created, and old words are perverted to stand for things which are not; a paper currency is employed when there is no bullion in the vaults. In due time,

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<sup>1</sup> Essay on Nature.



the fraud is manifest, and words lose all power to stimulate the understanding or the affections. Hundreds of writers may be found in every long-civilised nation, who for a short time believe, and make others believe, that they see and utter truths, who do not of themselves clothe one thought in its natural garment, but who feed unconsciously on the language created by the primary writers of the country, those, namely, who hold primarily on nature. *But wise men pierce this rotten diction, and fasten words again to visible things.*"

"To fasten words again to visible things" is what I mean by vivifying the imagination. If you continually bear in mind that the object of books should be to present the great truths of Nature and Mind in such a way that the readers can more or less easily grasp them, you will perceive that you must give them the conditions they require, that is, a mind capable of comprehending the ideas in all their bearings. A person says he has read such and such a book, meaning only that he has recorded such and such sentences in his mind. Now, unless the reader can *vividly picture the ideas intended to be conveyed by the author*, he really knows nothing whatever about the book, even though he could repeat it *verbatim*, for the explanation is not to be found in the outward symbol, but in the thought represented by it.

To begin with, therefore, *read slowly*, unless, of course, it is a light story, or ~~something~~ of the kind, which, as a rule, the quicker you get through, the better. In reading a newspaper try to picture vividly the scene described. Suppose, for instance, an account of a shipwreck is given. Try to fix the scene in your

mind's eye first of all, and then skim over the bare facts of the account. In a little while you will be astonished at the ease with which you can get at facts without wasting time in religiously wading through a mass of interjections, conjunctions, prepositions, adjectives, and adverbs, piled on, regardless of cost, at the newspaper office.

I shall now give a few examples for the student, to show him what should be aimed at in reading.

(1.) In Scott's "Lay of the Last Minstrel," Canto II., Stanza xviii., a description of the famous wizard of the Middle Ages, Michael Scott, as he lay in the tomb, bathed in the glorious magic light, is given :—

Before their eyes the wizard lay,  
As if he had not been dead a day ;  
His hoary beard in silver rolled,  
He seemed some seventy winters old ;  
A palmer's amice wrapped him round,  
With a wrought Spanish baldric bound,  
Like a pilgrim from beyond the sea ;  
His left hand held his Book of Might,  
A silver cross was in his right ;  
The lamp was placed beside his knee ;  
*High and majestic was his look,*  
*At which the fellest fiends had shook,*  
*And all unruffled was his face.*

After reading that stanza and the preceding ones, shut your eyes and endeavour to form a moving picture of William of Deloraine and the monk before they open the magician's grave. It may take you some little time, but when you succeed you will be amply repaid, for an impressive panorama will unfold itself before your mind's eye, leading up to the calm and majestic figure in the tomb. *The height of human power is presented to your gaze, for there is*

no struggle visible on the countenance, which is that of one *who has dared and conquered*. If you have read Shakespeare's "Tempest" you will immediately think of the dignified Prospero, who corresponds to Michael Scott in the outward exhibition of Absolute Mastery of Self and of the elementary forces of Nature. Prospero is the man of power who has subjugated Ariel and the other airy ministers; and Michael Scott has instilled fear into the "fellest fiends." Now you may say to yourself you don't believe in "airy ministers" or "fellest fiends." Not so fast, my friend. Have you not thoughts and ideas running riot in your mind, that you cannot control, try as hard as you can? You resolve to do this, to think no more of that, and yet the next minute something has distracted your attention, and you have almost forgotten what you laboriously endeavoured to do a minute before. You must confess, then, that you have not the power that Michael Scott is represented as possessing. *You can't control your thoughts. You can't regulate the etheric motion going on in your brain.* If you could, the description of Michael Scott would immediately apply to you, and you would become a greater, stronger, and wiser man than you are now. Then when you begin to see what is really involved in this description of Michael Scott, you will very likely despair of ever attaining to that degree of self-mastery attained by Michael Scott and Prospero. As soon as this thought strikes you, you counteract it by asking yourself what is the hidden meaning of ideals such as Michael Scott and Prospero. Then you will discover the truth of what is stated in "Volo," page 39: "All the sciences must

converge in the grand science of life, and all the arts must lead to the art of living. From this standpoint we can now survey the stories of Romance and Poetry. They all spring from the need to create stronger and nobler men and women than the present puny race." This thought will naturally call to mind a passage from Shelley's "Queen Mab":—

And all-prevailing wisdom, when it reaps  
The harvest of its excellence, o'er-bounds  
Those obstacles of which an earthly soul  
Fears to attempt the conquest.

Gradually you will think of your own actual life; perhaps you have little self-control, perhaps you are irritable, peevish, easily disconcerted and frightened by the obstacles in your path, and often think in moods of despondency that life is not worth living, and that you would much rather be out of it altogether. And then there will loom up the grand figure of Michael Scott,

High and majestic was his look,  
At which the fellest fiends had shook,  
And all unruffled was his face.

Now you know what the "fellest fiends" are, at any rate so far as you are concerned. They are the actual conditions which hem you in on all sides, and *which you must conquer, or else they will conquer you.* You will then perceive that a wonderful lesson has been taught you in the vivid contemplation of Michael Scott as he lies in the tomb. You now gather fresh courage, and start anew in your determination to acquire perfect self-mastery. Perhaps you have just been reading a romantic tale of the present day. It

does not very much matter which, provided it is up to the average. Let us take "Doctor Nikola" by Guy Boothby. You will remember, of course, the leading personality. Bruce, his subordinate questions him about the difficulty of supporting the character of the Chief Priest of Hankow.

"Do you think you are capable of it?"

He looked at me with one of his peculiar smiles.

"There was a time in my life," he said, "when I used to be a little uncertain as to my powers; since then I have taught myself to believe that if a man makes up his mind there is nothing in the world he cannot do. Yes, I shall manage it. You need have no fear on that score."

That passage will very likely remind you of the doctrine of Jesus Christ, that the Kingdom of God is within every man, and that *every human being is the incarnation of the Universal Power of which Nature is the outward manifestation*. So that eventually you will admit to yourself that it is not theoretically impossible for you, as an individual human being, to attain the condition of absolute self-mastery.

Then your thoughts will be directed to the question whether you are taking any steps to control your life or whether you are drifting helplessly on the ocean of life without rudder or compass. Are you master of health? Are you master of the circumstances around you? *If not, that ought to be your aim, and the sooner you begin the better to learn and practise the art of living.*

All these thoughts have naturally sprung from that passage in Scott's "Lay of the Last Minstrel." The

beginner will most likely come to the end of his tether very quickly, and exhaust his stock of ideas, but still, by steady practice, great improvement can be expected. However, as a general rule, it needs another mind to start him on the right road, and open out, as it were, the vista of thoughts.

(2.) A very good exercise to be practised for vivifying the imagination is the last scene in the last act of Byron's "Manfred." Manfred is dying, and the fiends come to claim him as their lawful prize. But Manfred resists to the last.

I do defy ye—though I feel my soul  
Is ebbing from me, yet I do defy ye ;  
Nor will I hence, while I have earthly breath  
To breathe my scorn upon ye—earthly strength  
To wrestle, though with spirits ; what ye take  
Shall be ta'en limb by limb. Back, ye baffled fiends !  
The hand of death is on me—but not yours !

The demons disappear. *In the same way, must man look upon the trials and worries of life. He must not give way to them, even though they threaten to overwhelm him. Let him stand firm to the very last.*

The student should ponder well over this scene, so as to impress thoroughly upon the mind the idea that the spirit within is superior to anything and everything.

(3.) "Every jot of chaos which threatens to exterminate us is convertible by intellect into wholesome force. Fate is unpenetrated causes. Every brave youth is in training to ride and rule this dragon. His science is to make weapons and wings of these passions and retarding forces. Liberation of the will from the sheaths and clogs of organisation which he has outgrown, is the end and aim of this world.

Every calamity is a spur and valuable hint; and where his endeavours do not yet fully avail, they tell as tendency. Nature magically suits the man to his fortunes, by making these the fruit of his character. A man will see his character emitted in the events that seem to meet, but which exude from and accompany him. Events expand with the character. *Every solid in the universe is ready to become fluid on the approach of the mind, and the power to flux it is the measure of the mind. If the wall remain adamant, it accuses the want of thought. To a subtler force, it will stream into new forms, expressive of the character of the mind.*"<sup>1</sup> Ponder well over the above, and apply it to yourself. Take it, sentence by sentence, and impartially try to find out the difference between the fortunes of different people and yourself. You, perhaps, are secretly grumbling that Fate is very hard upon you. Ask yourself what, after all, is Fate? Be honest with yourself. Perhaps you will discover the mistake you made here, the error of judgment you committed there. As soon as you find it out, you will say to yourself that you will take care it shall not happen again. From every difficulty there is almost always a way out, if you can only discover it.

By reading in this manner the individual will soon be able to use books as they are meant to be used—*means to the great end of self-development.*

A word on mottos and crests. These should, of course, be thoroughly realised by the vivid imagination, and when used in this fashion they are capable of rendering great service in continually reminding

<sup>1</sup> Emerson. Essay on Fate.

the individual of what he wants to remember. However, as now generally used, they have no meaning whatever beyond a supposed title of respectability, which implies nothing whatever either to the bearer or his friends. I knew a baronet whose crest indicated that, not to put it too plainly, he loved and aspired for everything that was good and noble and sublime in life, and was himself actually the most wretched, miserable, and cantankerous old creature it would be possible to come across. His family, he said, had used it for centuries, ever since, in fact, their progenitor had come over with William the Conqueror. Now, there never was such snobbishness as this reliance on the past, for the sole question is *what are you*, not what your grandfather or great-grandfather was, inasmuch as a worthy father may have an unworthy son, and *vice versa*, and it is not at all impossible that the very coalman who shoots the coals down your cellar may have "bluer blood" in his veins than you. Besides, in any case, a few hundred years do not make much difference, and one can heartily sympathise with Queen Elizabeth who, to emphasise her superior descent over any of her subjects, traced her pedigree right back to Adam in the Garden of Eden! In such a long pedigree as that there is certainly something to be proud of.

Mottos may be changed advantageously according to the stage reached in individual evolution.



## CHAPTER VI.

### RIGHT USE OF IMAGINATION.

THE right use of imagination consists in the employment of its powers for the realisation, in individual and social life, of the Good, the Beautiful, the True, that is, the subjection of the grosser vibrations to the finer vibrations both within and without the organism. Applied to the individual, this constitutes the *summum bonum*—Internal Control, or Health, and External Control, or Prosperity.

As in the second chapter we dealt exclusively with sensitiveness, or the power of responding to, and recording, the fine motion going on around, so in this chapter we have to deal with the power of checking, controlling, retarding or quickening, according to the requirements of the case, the incessant motion in the midst of which the individual lives, moves, and has his being. *This is the sphere of Freedom of Will as opposed to blind Fate or Necessity.* If one admits the latter, one must equally admit the former, for the first attempt at "thinking" lifts the mountain of Necessity by showing us the realm of causes. The man who thinks is to that extent free from the bondage of matter, because, for the time being, he actually manipulates etheric substance, and controls its mode of motion by means of his will and imagination.

Comparatively few have attained the stage of Freedom of Will; but as this is the great destiny

of all humanity in the long run, the potentiality of Freedom of Will must be latent in every person at the present moment, however weak and however degraded he or she may be. In this sense is the idea of the Brotherhood of Man to be understood.

So far as *this or that individual*, however, is concerned, it must be sternly borne in mind that there is enormous difference in the degree of development: and that while A would progress very well if his environment is favourable, he would be dragged down if kept in close proximity to B. This applies particularly to sensitive people who are often retarded by association, unavoidable perhaps, with stolid, thick-skulled, animal folk, whose ideas are encased in an iron ring of ignorance and prejudice. By such the advice given in "Volo," page 87, should be taken well to heart: 'It is by selection that man makes progress. The world is full of good things, and from a loftier standpoint what we call 'evil' might appear but as a small speck in the ocean of good. But so far as the individual himself is concerned, he is obliged to pick and choose what he wants, and present a firm, hostile front to what he doesn't want.' This is a point of the very first importance to the individual. No one can be more of an optimist than myself, but yet I am forced to acknowledge that there are people who *cannot or will not*—it really comes to the same thing—*make any solid progress*. I am speaking now of the few years comprising the ordinary span of life. What they would do in the course of ages is a point that I should not much care to discuss, for time is too precious to be squandered in abstract speculation. Suffice it, therefore, that they exist now. Well, then,

what to do with them? *From the standpoint of the Ars Vivendi System, which is the inculcation of individual development, the answer is very simple. Give them the widest berth you can.*

It would be easy enough for me to fill a volume with the counsels of the professed pessimists on the subject. But this is what a man, filled with hope and faith like Emerson, says: "How to live with unfit companions? for, with such, life is for the most part spent; and experience teaches little better than our earliest instinct of self-defence—namely, *not to engage, not to mix yourself in any manner with them; but let their madness spend itself unopposed.*"<sup>1</sup> . . .

It cannot signify much what becomes of such cast-aways—wailing, stupid, comatose creatures—lifted from bed to bed, from the nothing of life to the nothing of death.<sup>2</sup> . . . Leave this hypocritical prating about the masses. Masses are rude, lame, unmade, pernicious in their demands and influence, and need not to be flattered, but to be schooled. I wish not to concede anything to them, but to tame, drill, divide, and break them up, and draw individuals out of them. The worst of charity is, that the lives you are asked to preserve are not worth preserving. Masses! the calamity is the masses."<sup>3</sup>

In the same vein, Thomas Lake Harris writes:<sup>4</sup> "A fashion has existed of considering all seeming men as of the race of humanity. Now, when a person is born into the natural world, he is simply a candidate for entrance into the spirituality of the

<sup>1</sup> "Considerations by the Way."

<sup>2</sup> "Illusions."

<sup>3</sup> "Considerations by the Way."

<sup>4</sup> "Wisdom of The Adepts."

racial form ; he is not a member of it merely by that natural birth. A great multitude of this human race are mere imbeciles, whose seeming good is not living and real good, and whose seeming evils are not attributed to them as personal transgressions. Another numerous class are the prematurities ; the psychic germs, by reason of the discordant action generated in the evil motion of mankind, are in many cases drawn into the human natural seed, either at the close, or before the close, of their round of animal evolution. We see afterward from this cause, abnormal characters, monstrous conspirators, adepts of the black art, atrocious hypocrites and impostors in religion, plunderers, violators, egoists of the extreme type, constitutional liars, slanderers, maligners, persecutors, or mere gormandisers ; and deeper still, the secret wasters and poisoners of the body of their species ; men and women of an accursed instinct, beast-begotten, the vampires of mankind. Another class of the prematurities may be found among the savage tribes and remains of old peoples in the latter stages of decay ; still another in the offspring of voluptuous and tyrannical women, indulged and pampered from birth, brought up in the habit of oppression, indolent and spoiled. Another numerous body are the disloyalties who will not be constrained in the order of any rule ; not because they wish or tend toward a higher order, but because they are in the form of no-order ; they poison the world by treacheries ; they work in the line of insinuations ; they are recreant to all responsibilities ; they shirk all duties ; their effort is to propagate mischief and beget crime ; theirs is the instinct to abominate superiority and to discharge

a venom of malignity when excited by the approach of excellence. All these are in the kingdom of the beast; they are all irregular constructions, congenital deformities, though they may often appear to the outward eye superior in symmetry of structure to the better edified of mankind. There is gold of the pure metal laid upon the adulterous brass of their latent constitution; and the brazen qualities come gradually to the surface, commonly in mature life. *It would have been better for these classes if their birth had been postponed, better also for mankind."*

Thomas Lake Harris divides mankind into the three classes of (1) The Unfit, (2) The Inversive or Evil, (3) The Survivalist or Good. He believes that a tremendous change is at hand in the evolution of the race and the earth, and that there will be annihilation of the first two classes, who will, by a mystic process—a Breath Deluge—be made to vanish into thin air, and trouble the world no more. Not being myself either a prophet or a prophet's son, I am not in a position to confirm or deny, and content myself with hoping that if the cataclysm *does* come to pass, I shall be numbered amongst the survivalists, rather than disappear into space with the unfits and the inversives.

With regard to this idea of a coming change, I may state *en passant* that similar prophecies are in the air, and have been for a good while. On the first blush, it is true, they remind one of the predictions of Mother Shipton, and the somewhat "fearsome beast" of the Apocalypse captured and exhibited by the prophet Baxter.

However much one may laugh at these terrible

prophecies, it is impossible to deny that we are on the verge of a great change in the social and political aspects of civilisation, for even now the old order is undergoing a rapid transformation, and every year the change is getting more pronounced. *Thought is free, and is actively engaged in breaking up old affinities, and by creating new ones, preparing the ground for the Coming Race of Mankind, who will carry out the ideal* so skilfully worked out by Plato in "The Republic" and other dialogues. As I believe that the plan of the Platonic Republic is the true model of the evolution both of the Individual and of the State—that is, man in his relation to himself as an individual and to others—it will not be out of place to sketch briefly the main outlines of The Republic of Plato, for they bear very closely on the Ars Vivendi System, at all events, so far as relates to Individual Development.

The aim of all the dialogues of Plato is to show the way in which man can transform himself from the low animal nature, which he shares in common with the brutes, to the high and divine nature in which he becomes one with the Supreme Spirit. It will be seen, therefore, that the philosophies and religions of every country and time, when probed deep enough, *point to the same grand consummation, the evolution of the Divinity latent in man.* Thus Christianity becomes Platonism, and Platonism Christianity. The doctrine of Jesus of Nazareth is more simple and homely than the elaborate dialogues of Plato. The teaching of Jesus, it is true, has only reached us in fragments collected by men who were on a much lower plane of development than the Master, and

consequently did not understand his sayings. The dialogues of Plato, on the other hand, were handed down to posterity as they were written by the philosopher himself, and evince not only a closely-reasoned argument from start to finish, but wonderful charm of style, viewed merely as a literary work.

The "Republic," which is the summary and completion of all the other dialogues of Plato, is in the form of a narrative related by Socrates in the presence of some friends of his.

The discussion starts with the consideration of the nature of Justice. Thrasymachus, the sophist (the representative of popular opinion, which, as a rule, deals only with the surface), states that there is no such thing as abstract Justice in this world; and that Injustice is far more profitable than this will-o'-the-wisp. Socrates, in an easy and masterful manner, takes the ground from under him, leaving him not a leg to stand upon, and Thrasymachus, by a few touches of the wonderful Socratic irony, is made to feel sorry he spoke. Thrasymachus, or the man who thinks this or thinks that without really knowing why or wherefore, having been charmed to silence, the dialogue proceeds from stage to stage, till it unfolds the ideal man and the ideal state, and Justice is demonstrated to consist in each member and faculty of the man, and each member and body of the state, doing the work for which it is specially fitted, without interfering with the special work of any of the others. The object or end to be attained, in the case of the individual, and in the case of an assemblage of individuals, or the State, is identical—Happiness, Peace, and Prosperity, the realisation of the Good, the

Beautiful, and the True, not only in one man, but in all men, according to their degree of receptivity. *On this point of degree, Plato is inflexible. He says that while there is the brotherhood of man, there is also the different stage of evolution.* Without the recognition of the difference in the stages of evolution, no happiness is possible, for the low is at war with the high, and nothing but discord and misery to all can be the result. *In the ideal man and the ideal state, therefore, there must necessarily be the most perfect gradation of rank,* from the Supreme Governor down to the humblest member of the State. Now, what is to be meant by this gradation of rank? An artificial, so-called aristocracy of purely external titles? By no means. To understand the real meaning of the Platonic Republic, one must get rid, once for all, of this idea of external rank as a badge of honour. An example will make this clear. Let us suppose that Jones has made a fortune, say, out of pickles, or beef-tea, or whisky, etc., or has had a fortune left him by somebody else. He is ambitious, and has a desire to still further distinguish himself by becoming a member of Parliament. He is elected, and his friends and hangers-on congratulate him on the great "honour" he has received. •

Now Plato throws the coldest of cold water on his blushing honours, and says to him: "My dear Sir, the only point to be considered is whether you know what is best for the State, and can put down in a clear and succinct manner, which we will agree to call a law or act of Parliament, what your superior wisdom dictates for your less enlightened fellow-man. If you do, you are nothing more or less than a good



artist; if you do not, you are nothing more or less than a bad artist. If I were in the habit of using strong language, I might even go so far as to say that you are exceedingly foolish and stupid not to see that it is very wrong indeed, and very injurious to your fellows to scheme for a position for which you are not qualified by the gods. If, on thinking the matter calmly over, you come to the conclusion that you are master of the craft of giving the best counsel to your fellow-countrymen, you are the right man in the right place; but, if you come to the conclusion that really you don't know anything about the art, the next time you have an opportunity of addressing your constituents, tell them plainly and honestly that you are not proficient in the art of framing the best laws, and therefore you consider it your duty to resign, for you now know that it is very dishonourable in a man to scheme for a position for which he is not naturally entitled."

So far from any "honour" being attached to the office of Supreme Governor of the Ideal State, Plato shows that the wise man merely consents to govern because *it is his duty*, and he is compelled by the voice of the rest of his brethren, who do not know as much as he does. "They (the wise) enter on the government," he says in the first book, "not as on anything good, or as about to desire any advantage therefrom, but as on a necessary task, and finding none better than, or even like, themselves, to entrust with the government. It seems likely, indeed, that if there were a state of good men, *the contest would be, not to govern, as now it is to govern*; and hence, it would be manifest, that the really true governor does

not naturally aim at his own advantage, but at that of the governed; so that any one who has sense would rather choose to be benefited by another, than have trouble in benefiting another."

The keynote of the Platonic Republic is Reality, not Outward Show. In an imperfect stage of development, we very naturally pooh-pooh this reality, and are led away and deluded by show and pomp and semblance; but, whether we will or not, sooner or later we have to acknowledge that Reality is Substance, and Show is Shadow. *The time will come, and I, for my part, believe that now we are not very far from it, when the Substance of the Platonic Republic will be actually realised amongst civilised nations;* for it is merely a question of understanding, and understanding must prevail in the long run. Take, again, the other consideration, that power of will, when trained and developed in conjunction with the vivid imagination, is capable of acting both for good and evil at a distance, through intervening obstacles. In that case, the question of questions is this: *What power have you, or he, or I evolved, and can use in silence?* What good would it do me to be *thought* very strong and powerful, if actually another man had developed his force to such an extent that, without moving a finger in public, he could destroy my life, or master me to such an extent as to make me a helpless tool in his hands? Appearance, or pomp, or money could not protect me, *for I have to contend with a subtle force which laughs all these to scorn.* Along with the practical development of man's will-force, government by external means will come to an end. But there must be a well-

*This will destroy all hope*

ordered code of rules for the regulation of our relation to each other, or man would relapse into chaos. This regulated code of rules must be laid down by Wisdom, for after all, in each human being are implanted the rudiments of Justice, if from no other consideration than the fact that Justice, taking it all round, is the most profitable to everybody. *This idea, in short, is the basis of the eutaxia of the Platonic Republic, with its sharply defined degrees and grades.*

This idea of gradation corresponds exactly to the actual state of humanity, and is not to be subverted by a specious plea of equality between man and man. "All of you are truly brethren (as we shall tell them by way of fable)", says Socrates<sup>1</sup>; "but the God, in forming you, mixed *gold* in the formation of such of you as are able to govern [corresponding to Reason and Wisdom in the individual]; in such as are auxiliaries, silver [the executive and military class, whose duty it is to carry out the decisions of the governing class, corresponding to Will and Courage in the individual]; and in the husbandmen and other craftsmen, iron and brass [corresponding to the animal nature in the individual]; since, then, you are all of the same kindred, you would for the most part beget children resembling yourselves; and sometimes perhaps silver will be generated out of gold, and out of silver there might be a golden offspring. Governors, then, first and chiefly, the God charges, that over nothing are they to be such good guardians, or to keep such vigilant watch, as over their children; to know with which of these principles their souls are

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<sup>1</sup> "The Republic," iii. chap. 21.

imbued; and *should their descendants be of brass or iron, they will show them no indulgence whatever, but, assigning them rank just proportioned to their natural temper, will thrust them down to the rank of craftsmen or husbandmen.* And if, again, any from among these latter shall exhibit a golden or silver sort of nature, they are to pay them honour and elevate them; some to the guardianship, others to the rank of auxiliaries—the oracle having declared that the state shall perish whenever iron or brass shall hold its guardianship” [just as in the case of the individual, whenever the animal nature, with its coarse passions and brutal emotions, gains the upper hand over reason, he loses his rank as a man and relapses to the level of the beast].

Plato analyses the different forms of government, such as oligarchy, democracy, and monarchy, and condemns them all as imperfect and unworthy of the ideal state which will ultimately prevail in a community of fully-developed individuals.

The above slight sketch of *The Republic* will furnish the reader who is unacquainted with Plato—and in this category is included the immense majority of those who have read Plato at school and college, and looked upon his writings as a kind of dream which, by no possibility, can have a practical bearing upon the life of the present day, and which, therefore, the sooner it is forgotten the better—with a general idea of the immense value of Plato's doctrine both in an individual and a social aspect. He shows how the ideal can be worked out in the real, not only in one individual but in all individuals. The plan is sketched out, as it were, mathematically. There is no weakness,

no paltering, no deviation from the strict rule. *The eye is fixed on the grand consummation—realisation of the Divine Ideal in the material plane.*

*That, in a nutshell, is the right use of Imagination.* Everything that we see, hear, touch, feel or smell leaves its picture on the sensitive organisation. This picture, by a natural law, tends to influence the individual, to pull him down or build him up, to retard him on the road to perfection or speed him on his way. That being so, ought not the individual to be very careful to select, to the very utmost of his power, what he sees and hears? Of course. *And in this selection consists all progress, for at a given moment a man's action, if thoroughly analysed, will be found to be the product of the totality of the images which have been recorded in the mind of himself and of his ancestors.* That is the reason why one is timid, another brave; why this is a rascal, that an honest man.

NOW, THE IMPORTANT PART TO UNDERSTAND IS THAT BY CONSTANTLY PRESENTING TO THE MIND IMAGES OF A CERTAIN NATURE, THE CHARACTER OF THE INDIVIDUAL WILL BE FORCED ULTIMATELY TO CORRESPOND TO THEM. Thus a timid man can become brave and courageous by being surrounded by images that convey to him the ideas of bravery, and a brave man become timid by being surrounded by images that convey to him the ideas of cowardice. For this reason, therefore, Plato is very stern in prohibiting loose or mixed ideas. He banishes the poet from his ideal state, unless, of course, that poet happens to be wise—that is, is careful not to sing of any ideas that would tend to degrade his readers.

This touches on the question of so-called Realism in Art. The artist who aims at depicting a scene exactly as it is presented in the natural world is a bad artist. Why? Because Art should always aim at expressing *more than Nature*. Bare, crude, naked representation of nature may be denominated "Realism," but it is not Art. All the various arts, such as painting, sculpture, etc., are expressions of the One Great Art—Self-Evolution—and should always lead up to it, directly or indirectly. He alone can be called a real artist, who can combine a faithful delineation of Nature with a suggestion, however veiled, of the tendency towards the ideal. A bad artist, on the other hand, is deficient in one of these two essentials. Thus, he may subordinate the delineation of Nature entirely to the suggestion of the ideal, by endeavouring to convey a moral or preach a sermon in a direct manner, which is too "goody-goody" to be Art; and, on the other hand, he may sacrifice the ideal entirely to the delineation of Nature. This latter class, as a rule, delights to picture vice, ugliness, and depravity. Its work is dangerous to the welfare of the individual, for it appeals to the low and debasing images which exist in the mind. Even the most pure-minded individual is not entirely free from the debasing images, and should take care not to encourage them in any way to manifest themselves to his consciousness. What applies to the advanced man, applies with tenfold force to the ordinary individual, in whose mind the low and the high are fairly evenly balanced, or perhaps the scale is preponderating towards the low. The delight experienced in the recital of stupid

stories of a ribald type, and in the use of expressions which are supposed to strongly emphasise and decorate the shallow remarks of a commonplace mind, ceases to astonish when the nature of mental pictures is understood. It is perfectly natural for a cat or a dog to eat strong things, and smell strong odours. And in the same manner it is perfectly natural for men and women to delight in even the most depraved practices referred to by Paul in the first chapter of his epistle to the Romans. Nature is a certain mode of motion, and the fundamental law is that one mode of motion tends to produce the same mode in the surrounding ether. If the mind is full of debasing images, they have the natural tendency to be enacted on the material plane. If the mind is full of ennobling images, they have the same natural tendency to be enacted on the material plane.

That is the secret of progress. Avoid the low in thought, and you will eventually be compelled to avoid the low in action; contemplate only the high, the noble, the ideal in thought, and you will eventually be compelled to work out on the material plane the high, the noble, the ideal. Or rather, you will not do it, but Nature will do it for you, so that the result attained is perfectly natural, whether you sink to the lowest depths of vice and bestiality, or whether you soar on high to the divine. *But remember that you cannot do both. Even the most secret actions, which you think no eye can ever see, tell their tale to all who can read. This fact, when thoroughly realised, is enough to cause despair to the bravest, for it might prove an appalling record of hidden shame.*

In such a case what is to be done by the individual who wants to aspire upwards and onwards?

Here we come to a point which is bitterly disputed by Protestantism and Roman Catholicism—that is, the question of Confession and Absolution. *Let me state, at the outset, that I am neither Protestant nor Catholic. My standpoint is merely that of the scientist who treats all religious forms, creeds, ceremonials, and rituals whatsoever, whatever country and whatever age they belong to, with equal impartiality, regarding them solely as temporary aids to Human Development—the scaffolding of the Temple of Man.* From this vantage ground it is possible to survey the whole domain of religious forms, and critically examine the usefulness or uselessness of such and such a ceremony as an aid to development.

With all ceremonials there is the danger that, in the hands of exponents who are not fully initiated, they may degenerate into empty forms from which the hidden meaning has departed. Thus, for instance, the Mohammedan ritual prescribes purification of the body by frequent washings and ablutions, and the faithful devotee goes through the faintest pantomime of using water, while his entire body from head to foot may remain for years quite innocent of the application of soap and water. Again, the head of a family may go through a form of family prayers every morning and evening regularly for years without in the least understanding the meaning of prayer; and a clergyman may drone out in a manner very edifying to the High Churchman the service of the Church of England without betraying the faintest grasp of the underlying idea.



To come to the question of Absolution, in which is involved a principle of the very highest importance to the individual; in fact, it may be confidently stated that *without Confession and Absolution, no development is possible.*

The word "absolution," derived from the Latin, *absolvo*, I free from, signifies the state of being freed or loosened from the effect of the images of the past, which it is undesirable to the mind to remember. It comes to the same thing as casting off a needless burden from the shoulders of a man who has to take a long journey. In fact, it is throwing down the Old Man of the Sea that has fastened on the back of Sindbad the Sailor. If this could not be done no one would be able to forget the errors and stupidities, not to mention worse faults, committed during the struggle onwards to the ideal. Therefore, the aspiring spirit must "let the dead past bury its dead," so as to be able "to act in the living present." This, as a general rule, requires the aid of another man of strong will, vivid imagination, and unflinching faith—in short, a *wise man, the real priest and physician and healer combined*, such as, by the bye, was intended to be evolved by Jesus Christ when "preaching the Kingdom of God and healing the sick," and such as was actually achieved in the priest-physician of ancient Egypt in the height of the power of the priesthood. The form the "confession" and "absolution" may take does not matter in the least, provided the real result of being "freed from the images of the past" is attained. You may confess to yourself in the silence of your own room, and your Ego may have the power to grant plenary absolution, or you may confess to a

friend, etc. *But it must be done somehow or other if you want to advance, otherwise useless Remorse and Sorrow will dog your footsteps all your life.*

Very good examples of the evil of non-absolution are given in the Byronic heroes, who, one and all, are unable to get beyond Remorse. One of them says:—"I would not, if I could, be blest"—a sentiment which demonstrates the inferiority of their creator to the poets and thinkers of the very first rank, such as Plato, Shakespeare, Emerson, and Patanjali.

As the efficacy of "confession" depends on the sincerity of the "repentance," that is, the regret felt by the person whose past is in question, so the potency of "absolution" depends upon the will and imagination of the individual who grants it. In former times, this was one of the acknowledged magical powers, as is shown in the story of the absolution granted to Medea and Jason by Circe.

#### RIGHT USE OF IMAGINATION.

The images of the Past.	Barrier set up by Confession and Absolution.	The starting-point of the images of the Present and the Future.
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It should be borne in mind that the absolution referred to in the above diagram is something very different

from mere verbal absolution, and, to produce the desired effect of freeing from the bondage of past impressions, the individual who absolves must possess real magnetic force so as to surround the absolved with the desired images and banish the undesirable ones. The subject of absolution is too vast to deal with exhaustively here, and, besides, requires direct personal teaching and *vivâ voce* instruction for it to be thoroughly mastered.

After absolution from past impressions has been secured, the individual should then proceed with intense determination to create every day the images that he desires to realise in the material plane.

These images can be broadly classed, as was remarked above, under the two heads of Internal Control, or Health, and External Control, or Prosperity.

As regards the first, the rule is never to dwell on painful impressions of past illnesses or pains. It is surprising what delight people seem to experience in dwelling upon old wounds. They will open them up anew, conjure up the minute details of excruciating suffering, as if they were conscious they were doing the right thing, while, as a matter of fact, they could not do a worse thing. Therefore, make it a rule from which you must not deviate, *never to dwell upon past suffering.* Say to yourself

I AM ABSOLVED.

*Then store up the mind day after day with images of health and vigour and pleasure.* It will be noticed that there is a very great similarity between the principle of absolution and that of "Denial," but

the difference between them is that the principle of Absolution is the scientific method of dealing with stored-up mental impressions, while denial is a crude attempt at a coup d'etat, which may occasionally succeed, but in the majority of instances lamentably fails.

Be very careful also to remember that absolution does not mean freeing you from obligation to the laws of health, which should be observed with great care. This, in fact, is what constitutes the *art* of acquiring health. Attention to diet, bathing, and exercise, etc., is equally important as the right mental attitude. A great deal of nonsense has been written and spoken on this point of mental healing. I know better than most people, having had a long experience in the treatment of mental and bodily conditions, what *has* been done and what *can* be done by the Water Cure, Diet, Magnetism, Hypnotism, and Mental Science. I believe that in time man will be able to absolutely control disease and even to prolong life indefinitely, but it can only be done *scientifically*, not by reliance on any nostrum, whether that nostrum be a pill or a blind "denial" that you are ill or weak. I have heard people actually deny that there was anything the matter with them, and assert that they were quite well, when, as a matter of fact, a vital organ such as the lung or heart was very seriously wrong. I have heard, also, people talk of the wonders mental healing had done for them—and I don't for a moment dispute their assertion—*whose vitality was nothing whatever to boast of*. All I want to emphasise is that the mental standpoint is only one important branch of the Art of Health.

To come now to the question of External Control, or Prosperity. Man wants not only Health, or Peace, in the inner world, he requires for his well-being, in addition, Peace in the outer world—that is, he must make his environment easy and comfortable. The same principle applies in both. There must be Absolution from past impressions of poverty and struggle for existence, and creation of the desired images. If you have been poor, forget its bitterness and its worries, and think of the possibility of improving your position. The very richest men on earth at the present moment were, a few years ago, poor men; so that it is not at all an impossibility for you to work out your desire. Not only is it not an impossibility, but *according to the teaching of the best minds that have appeared in history, the material event is bound to follow thought sooner or later*. I will give, on the one hand, the theory, and on the other, the practical experiment illustrating the theory.

The theory is given by Emerson: "From a great heart secret magnetisms flow incessantly to draw great events. Wherever the mind of man goes, nature will accompany him; and perhaps there are men whose magnetisms are of that force to draw material and elemental powers, and, where they appear, immense instrumentalities organise around them. Man was born to be rich, or inevitably grows rich by the use of his faculties; by the union of thought with nature. Property is an intellectual production. The game requires coolness, right reasoning, promptness, and patience in the players."

The illustration of the theory is given very

amusingly and cunningly in the Story of Maaroof in the "Arabian Nights": "There was in the guarded city of Cairo a cobbler who mended old shoes. His name was Maaroof, and he had a wife, whose name was Fatimeh, and whose nickname was El' Orrah; and they gave her not that nickname save because she was a wicked, evil woman, of little modesty, a great mischief-maker. She ruled her husband, and every day used to revile him and curse him a thousand times; and he dreaded her malice, and feared her oppression; for he was a sensible man, who felt shame for his reputation; but he was poor in circumstances. When he worked for much, he expended his gains upon her; and when he worked for little, she revenged herself upon him."

Madame was not only expert in the use of her fists, evidenced by the ease with which she knocked out her husband's tooth, and other performances of a similar nature, but she did not hesitate to persecute him in every manner she could think of, for no other reason than his failure to supply her with "Kunafeh with bees' honey upon it." Honey of the sugar-cane would not do for her at all. She dragged him to the police court, and when one Kadee had bound her husband over to keep the peace, and the poor man was ruined by payment of the fees, which, then, as now, formed the most important item in legal proceedings, a friend informed him that his wife had carried the case to a higher court, and a personage called Aboo Tabak was actually on the point of coming down upon him. Aboo Tabak was evidently not a desirable person to be acquainted with, for no sooner had his name fallen upon Maaroof's ears, than

he knew that it was all over with him, unless he showed this gentleman a pair of heels. So off he went as fast as his legs could carry him. He had not the remotest idea what was his destination. Anywhere, anywhere, out of the clutches of Mrs. Fatimeh and Mr. Abou Tabak.

Wet and hungry and tired, he reached a ruined place in which was a deserted cell without a door. He entered. In his great affliction he prayed to Allah to grant him some means of escape from his misery. "Whither shall I flee from this vile woman? I pray thee, O Lord, to send to me some person who shall convey me to a distant country, whither she shall not know the way by which to reach me." In answer to his fervent prayer, a compassionate Jinnee appeared, and conveyed him to a country, distant from Cairo "a whole year's journey," in the space of one night.

Freed from his wife's malign influence, Maarroof's luck began to turn. By chance he met an old school-fellow, who greeted him cordially and told him that he was now a prosperous merchant, though, like Maarroof, he had not a penny in the world when he first set foot in the city. But he was already a man of business, and proceeded to turn his experience to account. So he gave out that he was a merchant who had arrived before his wares, and began buying and selling, as many before and since have done, on credit, and borrowed money. He did so well that in a little time he became a wealthy man. "And know, O my brother," he said to Maarroof, "that the author of the proverb saith, The world is full of idle boasting and artifice. And in the country in which

no one knoweth thee, do whatsoever thou wilt. But if thou say to everyone who asketh thee, I am, by trade, a cobbler, and a poor man, and I fled from my wife, and yesterday I came from Cairo, they will not believe thee, and thou wilt become among them a laughing-stock as long as thou shalt remain in this city. And if thou say, 'An Efreet conveyed me,' they will run away from thee in fear, and no one will come near thee; and they will say, 'This is a man possessed by an Efreet, and whosoever goeth near him, injury will happen to him.' And this notoriety will be disgraceful to me and to thee; for they know that I am from Cairo." Maarooof then said, "And how shall I act?" He answered, "I will teach thee how thou shalt act. I will give thee to-morrow a thousand pieces of gold, and a mule which thou shalt ride, and a black slave who shall walk before thee until he shall conduct thee to the gate of the market of the merchants. Then go in to them, and I will be sitting among the merchants; and when I see thee, I will rise to thee and salute thee, and I will kiss thy hand and honour thy station; and whenever I ask thee respecting any kind of stuff, saying to thee, Hast thou brought with thee any of such a kind?—answer, Abundance! And if they ask me respecting thee, I will praise thee and magnify thee in their eyes. I will then say to them, Provide ye for him a magazine and a shop. And I will describe thee as a person of abundant wealth and generosity; and if a beggar come to thee, give him what thou canst easily afford; thereupon they will confide in thy words, and believe in thy greatness and thy generosity, and they will love thee. Accordingly, when the morn-



ing came, he gave him a thousand pieces of gold, clad him in a suit of apparel, mounted him upon a mule, and gave him a black slave, saying, "God acquit thee of responsibility with respect to the whole, for thou art my companion, so to treat thee with generosity is incumbent on me. Suffer not anxiety, but dismiss from thy mind the subject of thy wife, and mention her not to any one."

Maaroof now starts on his new career. He not only acts on the advice of his friend, but goes one better. He gives money freely to the poor, borrows more money from the merchants, and very soon there passed through his hands the sum of 60,000 pieces of gold, "and there came not to him merchandise nor a burning plague. So the people were clamorous for their money and said, The merchandise of the merchant Maaroof hath not arrived, and how long shall he take people's money and give it to the poor? And one of them said, My opinion is that we should speak to his countryman, the merchant 'Alee. Accordingly they came to him, and said to him, O! merchant 'Alee, the merchandise of the merchant Maaroof hath not arrived. And he replied, Be ye patient, for it must arrive soon. Then he had a private interview with him, and said to him, O! Maaroof, what are these deeds? Did I say unto thee, Toast the bread—or burn it? Verily, the merchants have been clamorous for their money, and have informed me that they have become creditors to thee for 60,000 pieces of gold, which thou hast received and distributed to the poor. And how wilt thou pay thy debt to the people, when thou

neither buyest nor sellest? But he replied, What will be the consequence, and what are the 60,000 pieces of gold? When the merchandise arriveth I will give them, if they will, stuff, and if they will, gold and silver. Upon this the merchant 'Alee said to him, God is most great! And hast thou merchandise? He answered, Abundance. And he said to him, Allah and the Rijal requite thee and thy turpitude! Did I teach thee this saying in order that thou shouldst utter it to me? Now I will inform the people of thee. Maaroof replied, Go, without loquacity. Am I a poor man? Verily my merchandise compriseth an abundance of things, and when it arriveth they shall receive double the value of their property. I am in no need of them."

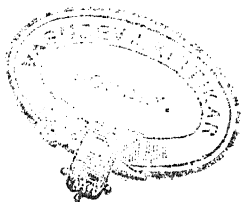
In spite of the angry remonstrances of his friend, Maaroof is determined to play his part to the life, and the fame of his generosity and munificence reaches the ear of the king, who being "covetous, more covetous than Ash'ab," resolves to secure a portion of the millionaire's huge fortune by making him his son-in-law. Maaroof drains the treasury of his father-in-law in charity to the poor, and otherwise emulates the ostentation of the newest millionaire of the present day. The ears of Dame Fortune have been so persistently bombarded with the sound of "Abundance" that at last, for very shame, she puts her bold son in possession of a subterranean treasure which would make the oil-springs of a Rockefeller poor in comparison.

I need hardly remark that we are here playing with edged tools; and the wonderful cunning of the

tale is that it is very amusing, and, at the same time, instructive. *The reader has to find out for himself how to profit by it.* One gentleman, who recently followed Maarooof's tactics, went up like a rocket amid the applause and envy of financiers, peers, and, in fact, the whole world, but landed dramatically in the Bankruptcy Court. Others have gone as far as the Old Bailey. Our friend Maarooof, on the other hand, became and remained, as he deserved, King of the country! The years rolled on in happiness. His beloved queen died, leaving him a son and heir. Maarooof revered her memory, and remained a widower, till one night, he found to his horror that Mrs. Maarooof of Cairo had not forgotten him. "And the King Maarooof was sleeping, and suddenly he found something by his side in the bed. So he awoke terrified, and said, I seek refuge with God from Satan the accursed! Then he opened his eyes, and saw by his side a woman of hideous aspect; and he said to her, Who art Thou? She answered (rather *mal à propos* one should say), Fear not. I am thy wife, Fatimeh El' Orrah. Upon this, he looked in her face, and knew her by the hideousness of her shape, and the length of her dog-teeth."

Maarooof treated her handsomely in spite of the past, but "what's bred in the bone" has always a peculiar way of working out, and, though Maarooof cautioned her that it was no use to try on her old games of beating him and dragging him about from Kadee to Kadee, and of setting Aboo Tabak, of whom it seems, he still retained a lively recollection, upon him, inasmuch as he was now a Sultan

himself and could do as he pleased, Madame aspired once more to queen it over her King by stealing his wonderful ring. But all she got for her pains was to have her head cut off—which incident closed her redoubtable career, at all events, for the present, while Maaroor's happiness and glory increased till he was, in maturity of years, "visited by the terminator of delights and the separator of companions."



## CHAPTER VII.

### EXAMPLES FOR PRACTICE.

AFTER the imagination has been "vivified," the student should exercise the greatest care in storing his mind with images that strengthen and ennoble. To give him a good start, I will select a few passages from various sources. The result attained, of course, will depend upon himself, that is, upon the clearness of the mental picture and the firmness with which he concentrates his attention. No hard and fast rule as to time or place can possibly be given, this being a point in which only individual counsel is possible. No difference, again, should be made as to creed or sect. "A man's a man for a' that," whether he be Roman Catholic, Protestant, Hindu, Mohammedan, Freethinker, Spiritualist, Theosophist, or any other "ist" that can possibly be thought of. *The sole question is whether you are retrograding, beating time, or advancing in the Supreme Science of Human Development.*

- (1.) THE PROVERBS OF SOLOMON, chap. i. 20-33 ;  
iii. 13-26 ; iv. 5-13 ; viii. ; xxiv. 3-10.
- (2.) THE PSALMS xlv. 1-3 ; xxvii. ; xxx. 2, 3 ;  
viii. ; xviii. 1-6 ; xxiii. ; xxxvii. ; xlix. ; li. ;  
xci. ; cxii. ; cxxxix.

- (3.) ISAIAH xxxii. 1-8, 17, 18; i. 10-20; liv. 11-17; lviii. 1-12; lx. 19, 20.
- (4.) MATTHEW xxii.; xxi. 21; xvii. 19, 20; xi. 28-30; iv. 23, 24.
- (5.) JOHN x. 30-38; viii. 3-11; vi. 63; iv. 23, 24; i. 1-5.
- (6.) I CORINTHIANS ii. 16, 17.
- (7.) GALATIANS v. 16-26.
- (8.) ROMANS xiv. 1-8; vii. 19-23.
- (9.) JAMES i. 2-8; ii. 8-20; v. 12-18.
- (10.) REVELATIONS iii. 13-22.
- (11.) THE BHAGAVAD GITA ii. 3, 11-15, 38-72; iii. 3-9, 24-35, 38-43; iv. 18, 19, 21, 27-42; v. 20; vi. 7-32; vii.; viii. 8-14; ix. 1, 2; xii. 2, 12-20; xiv.; xvii. 14-17; xviii.
- (12.) THE UTTARA GITA i. 5, 6, 16, 22; ii. 4, 5, 10, 37, 41; iii. 1-4, 13.
- (13.) GRIMM'S FAIRY TALES. "Story of a son who set out to learn to shiver;" "The Knapsack, The Hat, and The Horn;" "Six Successful Companions."
- (14.) EMERSON'S ESSAYS, particularly "The Conduct of Life," "Nature," "History," "Self-Reliance," "The Over-Soul," "Heroism," "Social Aims," "Resources."
- (15.) SELECTIONS from Shakespeare's "The Tempest;" Byron's "Lara," "The Corsair," "The Giaour," "Manfred;" Scott's "Lord

of the Isles," "Marmion," "Rokeby," "Lady of the Lake;" Lytton's "Zanoni," "The Coming Race," "A Strange Story;" Marie Corelli's "Romance of Two Worlds;" Rider Haggard's "She," "Cleopatra;" Goethe's "Wilhelm Meister."

- (16.) SHORT SENTENCES, such as *Rex est qui metuit nihil*, "The (real) king is he who fears nothing"—Seneca; and PROVERBS.

The vivid imagination endows them with life.